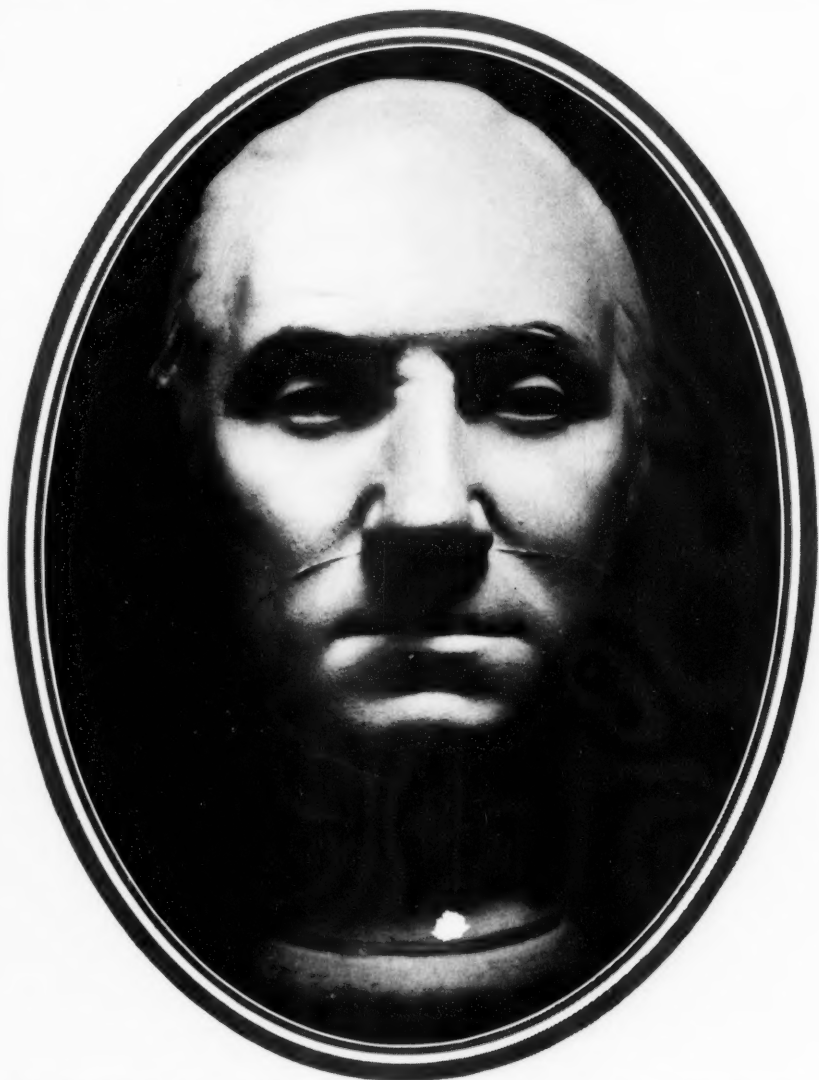


WHAT AMPHORA AND THE DEATH OF PLINY THE ELDER : THE MILLBROOK GREEK PLAY AND
ITS CHORAL DANCES : THE LEUTZE-STELLWAGEN MASK OF WASHINGTON IN THE CORCORAN
GALLERY OF ART AND ITS CONNECTIONS : WHY DO WE CREATE ART? : THE MYSTERY OF
THE NORTHWEST ISLANDS.

ART AND ARCHAEOLOGY



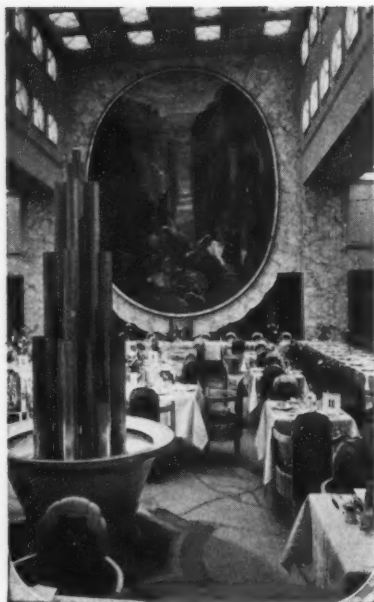
FRONT VIEW OF THE LEUTZE-STELLWAGEN-CORCORAN PLASTER MASK. PHOTO FROM CORCORAN
GALLERY OF ART.

THE ARCHAEOLOGICAL SOCIETY OF WASHINGTON

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIX

FEBRUARY, 1930

NUMBER 2

THAT AMPHORA AND THE DEATH OF PLINY THE ELDER

By FRANCES LANCE FERRERO

“AND at last we shall get that amphora!”—summary of desire, fulfillment of promise, prophecy of discovery, which were to end life in Italy and carry to the New World one more charm and another opened record, from the Old.

Actual search began with the securing from the Museum of Naples the addresses of three proprietors in the neighborhood of Pompeii who had settled with the government and were free to sell the remaining three-fourths of the treasure-trove they had brought to light on their own land under official inspection. Which man first? Fancy and convenience chose Don Ingegnere Gennaro Matrone of Boscotrecase.

Don Gennaro was a tall, thin man, dignified and reserved with the impenetrability ascribed to the typical Latin: greying hair added a touch of the venerable to his courtly precision.

Yes, he had clay vases also,—many amphoræ as well as smaller things and

of other shapes. He would be pleased to show them if the *signori* would follow him into the *magazzino* adjacent to the dwelling-rooms of his house. He made no move, however, to precede to the *magazzino*. Casual conversation as between host and guests continued. A chubby-cheeked grandson entered: he bowed low to the strangers. Advancing, he kissed deferentially his grandsire's extended right hand, saying his message over it in an undertone. Don Gennaro's left hand patted the boy's head. “*Sì!*” with the gift of a soldo, was the answer, for which the lad again kissed the extended hand. There was the impression of unlimited time.

Finally, Don Gennaro showed the way to the *magazzino*. One corner was piled high with pottery in every condition from wholeness to mere shards, but “that amphora” was not there. It was to be tall and slender, with straight ears laid close—one of the kind less

ART AND ARCHAEOLOGY

common, used for oil or water rather than wine. Had Don Gennaro found none of that shape? He thought that he had: there might be that kind in Naples—at his brother's house: if the *signori* would be kind enough to make appointment to meet him there . . . The *signora* ingenuously queried, "Have you a store (*bottega*) in Naples?" Calmly, deliberately, Don Gennaro drew up his full height, and from that eminence made measured answer:

"We are landed proprietors; we have no store, we have a museum."

"That amphora" awaited the *signori* in Naples. Its shape was as if made to order; its coloring was all that could be desired, shading from a deep brown, sidewise, (due to its slanted position in ashes and cinders) to a warm fawn color, the mouth and tip of one ear almost white.

The *signori* were in haste for Milan and they had as little time as money to spare, so, after giving explicit directions for packing and transportation, they did not loiter beyond buying a kind of clay carafe of lovely contour and glancing for a few moments about the museum. The glass and the jewelry, the alabaster bits, the coins and a handsome bronze statuette of Hercules—the patina upon it unquestionably of Time's best artistry—as well as other objects yet unsold, marked the *musco* as still a miniature of significant quality.

"That amphora" arrived in Milan, but packed in hay instead of excelsior, and broken across the top—broken for the first time since Vesuvius put it into lye in 79 A. D. The *signora* mended it, his state of mind such that the opusculum detailing the famous company it had kept was buried among books until long after the amphora had

been proudly ensconced in United States residence.

The official at the Brera who gave permission to export it called it "rather sightly" and accordingly charged double. In the raw winter morning on the earliest train to Genoa, where everybody was getting away with as much excess baggage as the sleepy conductor would let him, it excited much admiration but more resentment, even though, tightly shawl-strapped, it stood well between the *signora's* knees. On the dock at Genoa it had to be rushed hither and yon in futile attempts to pay the second export fee: no official would bother with it and the possessor strode into the passage through which first class, second class and steerage were being jammed together. His patience gave out and he remarked aloud at the indiscriminate crowding: tartly the officer in charge remanded him and the amphora to the office for temporary detention—and the ship on the point of sailing!—while the also offending *signora* had the shame-faced necessity of overhearing the ship's *Commissario* mutter "Neurasthenic!" as her husband passed him. Finally, half a stow-away, pillow-packed, it outrode the temperamental Atlantic only to have its lip smashed and a piece knocked out of one ear on the top step of the subway two blocks from its first American stop. However, it has "lived happily ever afterward", for the delicately perfect replacing of the pieces has stood fast through twenty-odd years and five removals.

Don Gennaro's scholarly account of his remarkable discovery has been equally well cared for ever since he presented it upon the purchase of the amphora in the wistful hope that the *signora* might give it publicity in the New World. But to the man of litera-

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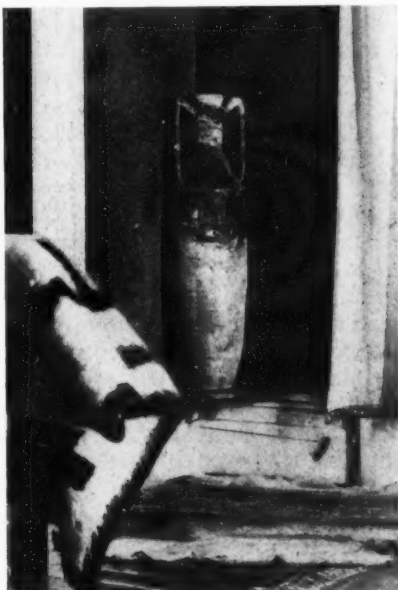
ture and science, of intimate concern with public affairs both European and American, and of great personal invention, the convenient leisure for a review never came: it is to his *signora* that opportunity now offers itself.

Don Gennaro's pamphlet was published in 1903, in French, the language of more general use for his purpose. *PRÉCIS HISTORIQUE sur les fouilles exécutées par M. l'ingénieur Gennaro Matrone près de l'ancienne Bourgade de la Marine de POMPEII* (Historical Summary of the Excavations made by Engineer Don Gennaro Matrone near the ancient Borough of the Marine of Pompeii) reads its full title.

On September 20, 1900, at Bottaro (near Torre Annunziata) in the locality of the ancient Marina of Pompeii, Don Gennaro's excavators and the two official Italian inspectors (each of eight among the workmen and the two inspectors are carefully named) under the long roof of what had been the *chalcidicum* or portico of a row of stores and other rooms probably along a dock, came upon the skeleton of an old man laid on his back, inclined, the head, which was almost entire, resting against a pillar. The skeleton bore a triple gold collar of 75 links, weighing 400 grammes, triple gold bracelets of weight and value and fine workmanship like that of the collar. At the side lay a finely wrought ivory-hilted sword, not the sword of a common soldier nor even of a centurion; not a sword of combat or of command, but one of distinguishing rank: it had three sea-shells and other ornamentation on the bronze tip of the scabbard. There was also a drinking-water cruse close by.

Around the old man were grouped the skeletons of people of wealth, as evidenced by handsome gold jewelry about necks and arms, some of it set

with gems, and by gold and silver money. Among them was the skeleton of a physician with his bronze tubes containing medicaments and his surgical instruments. There was an enormous bracelet in the form of a serpent with a lion's head—possibly the extremity of an ensign. The table silver, which patricians had the habit of



THAT AMPHORA.

carrying with them for personal service, composed only of plates, cups, cruses, knives and forks, was found near the old man. In this neighborhood also was the skeleton of a 6-foot 10-inch giant with a bronze lamp formed like a horse's head. Three meters from the old man was the skeleton of a woman, adorned by two collars of gold, one larger than the other, by bracelets and pearl earrings, and carrying gold money: at her side were two skeletons

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of children, probably her own. Among other interesting objects (found the following year) were the four bronze bar-ends of a litter, pieces of its resting-support, and a bust of Minerva with squared base, which had probably ornamented the front of the litter.

In a larger company, apart, were skeletons bearing coins of bronze, less jewelry and of minor value.

Ingenere Matrone at once notified the archaeological authorities that he had found the skeleton of a man of note: he thought then it was possibly that of a Pompeian magistrate. The authorities gave no heed, unless to re-conclude that here was one more digger to think himself a wonderful discoverer. Deferential to the mind of superiors in position, he began to think as they, sold the bracelets and the collar of the old man and others; but he carefully cleaned the sword and its scabbard of fine wood, kept the head and the rings of the old man, bracelets and collars of some of the others, the silverware and the bronzes of the litter.

One day the French Vice-Consul at Castellammare di Stabia, M. Édouard Jammy, appeared. Knowing that in 1858 a Roman *liburnica* (a fast sailing-vessel of the brigantine type) was unearthed while digging to lay the foundations of a mill about a hundred metres from Ing. Matrone's excavations, he ventured the surmise that the skeleton of the old man was that of Pliny the Elder, Admiral of the Roman fleet at Misenum; he published this opinion in an article in the *Corriere di Napoli*, November 16, 1901.

Thereupon Ing. Matrone pushed his excavations and his studies as far as the discovery of a sumptuous villa, older than most Pompeian houses, close at hand, "every fragment of which is a work of art"—and, incidentally, to the

extreme of alienation from the Italian archaeological authorities, now become openly antagonistic (as was to be expected from their initial indifference and Matrone's subsequent independence and public *lese majesté*).

Whose was the villa? Don Gennaro could not rest until he found out. The *atrium*, *cubiculi*, *tablinium* and the *fauces* had been destroyed by a later erection of farm buildings—these in turn razed after Constantine's time: but the *peristyle*, the *triclinium*, the reception-rooms, the baths, the part for service and servants, remained. Its superficial area must have occupied about 4000 square metres.

Statues of Parian marble and of bronze, lamps, tables, mural paintings, all proclaimed the owner to have been a man of wealth and artistic tastes. Among objects piled near the exit to be borne away to safety was a glass vase; on the broken half that remained of the base, which was ornamented with two light garlands, were to be distinguished the Roman letters,

EIP CESSI

Reconstructing the bottom of the vase, one would have,

REIP CESSI BASSI

The word *reipus* means wedding present. The villa could then very well be the home of Rectina, the wife of Cessius Bassus, which, according to Pliny, was situated at the foot of Vesuvius and from which she had sent to him an appeal for rescue by sea, since escape by land was becoming hopeless. And the skeleton of the old man: must it not be Pliny's?

Step by step, with most scientific care answering every objection, the

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brochure elaborates Matrone's further conclusions, which are here summarized.

There was first a shower of lapilli (small lava stones), then an interval, probably of some hours, before the fatal shower of ashes, which was preceded by asphyxiating vapors: the separation of the two layers is clean and precise. Only the people who delayed were the ones to perish.

Pliny the Elder, according to his nephew's letter, desiring to study the phenomenon and called by Rectina, wife of Cessius Bassus, came on his ship from Misenum but was unable to disembark near the mouth of the Sarno because of the lapilli that were clogging its shore. He betook himself more to the south on the side of Stabia and to the villa of Pomponianus. There he rested and slept: on awakening he believed the shower of lapilli was almost at end and pushed on to the villa of Rectina not far distant, going by litter, for his ship, in which he and his friends were to depart, could take them in only near her villa. The villa of Pomponianus has not yet been found but the excavations made in various localities give no reason to suppose that it was farther away than a litter-ride easy for the old investigator. Accompanied by his attendants carrying his table-silver, and possibly by Pomponianus, he was met by Rectina and her family under the *chalcidium*, ready for flight. Old and asthmatic, Pliny felt ill at the first vapors of the shower of ashes. A piece of linen cloth (lin-teum) was laid upon the bed of lapilli which had already fallen, and he was lifted from the litter and laid upon it, his head resting against a column. He was given to drink from the cruse found at his side. There he died, and while his friends were discussing what

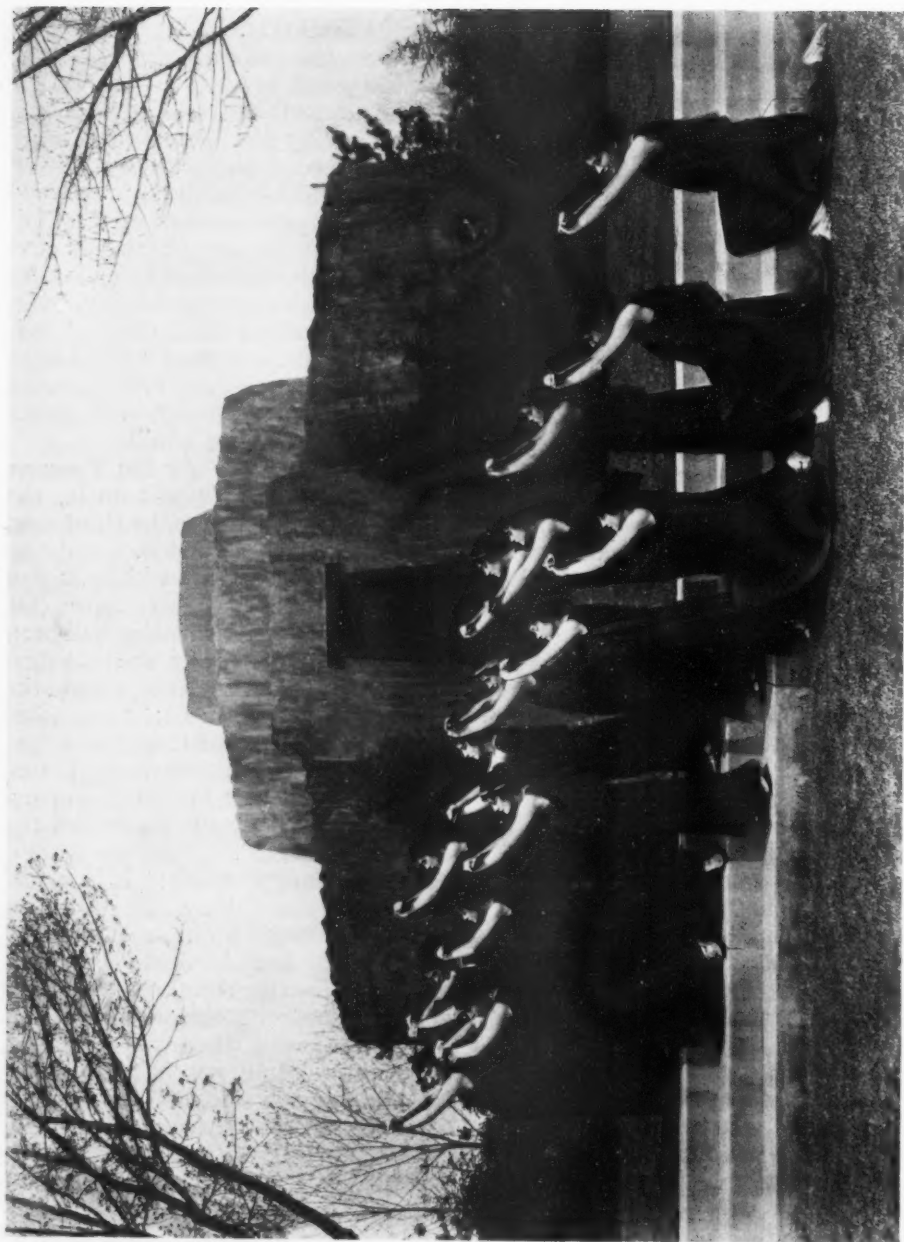
to do, the cloud of ashes reached and overwhelmed them.

Pliny had died before his companions and before the rain of ashes. A slave must have fled to save himself in the interim, and altered the facts in his report to Pliny the Younger in order not to aggravate the fault committed in abandoning his master. To escape the corporal punishment habitually inflicted for such an offence, he says that all those who surrounded the uncle had fled, and that the aged Pliny, wishing also to flee, had fallen dead—"as if a noble Roman of so high a rank, even in the face of imminent death, would have run after the friends and slaves who were abandoning him"!

But the letter of Pliny the Younger says that the body of his uncle, the admiral, was found after the third day, still clothed as he had been. Matrone carried out excavations which answer this point. He found a place (see diagram) where an excavation had been made immediately after the disaster; the lava stones had been moved and the ashes had been thrown up: "these ashes are perfectly separate from the upper bed of earth which was formed long afterward, although in the places excavated much later the earth and the ashes were mixed".

The brochure proceeds: "It is logical to believe that Pliny the Younger charged the one who brought him the news of his uncle's death to guide people destined to recover the body in order to perform the funeral rites. The precise point where the body was to be found could not be recognized. They dug at one side, behind chamber 7. The circular excavation there, about 15 metres in diameter, evidently proves that it had search for its purpose. What happened afterward?

(Continued on page 75)



CHORUS IN THE "MEDEA" OF EURIPIDES, AS PRODUCED AT THE BENNETT SCHOOL OF LIBERAL AND APPLIED ARTS, MILLBROOK, N. Y.

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THE MILLBROOK GREEK PLAY AND ITS CHORAL DANCES

By FRANCIS P. DONNELLY, S. J.

KEATS would not have the "marble maidens" of his Grecian urn grieve, because they were forever fixed in fair attitude. He could perceive unheard melodies sweeter than those heard; he could read pursuit, escape and ecstasy in forms forever silent. Most of us unhappy mortals have not the poet's imagination to make pictures, vocal and sculptured, live and move. Yet we should not despair. We have found one who can dramatize for us the vases of Greece, one who by the loving touch of art awakens sleeping beauty. We have found an artist who, in a country town about eighty miles from New York City, is truly a kinetophone to Greek statuary.

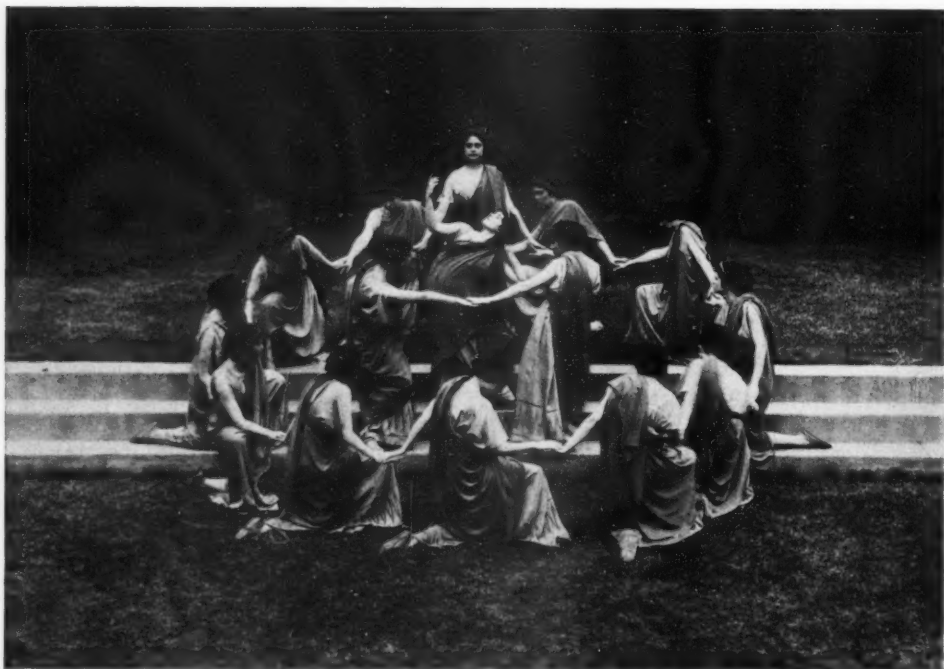
This particular rhapsody is inspired by the Tenth Annual Drama Festival of the Bennett School at Millbrook, N. Y. A Greek tragedy has been presented at the school every year beginning with 1920. Edith Wynne Matthison, Margaret Gage, and Charles Rann Kennedy have taken the principal parts in the various plays produced. They form a trio of experienced actors who make a success of any play. The value of the contributions they have made in America and England to dramatic art and to pure diction can hardly be overstated. It is a fortunate thing for American education that these artists are devoting themselves with such generous zeal to the cause of dramatic expression. Their ability is well known and has been widely recognized, and rhapsody for them is an old story.

The choral dances devised and directed by Margaret Gage, though partly displayed in pictures and highly appreciated by all who have interest in them, have not as yet received all the attention they richly deserve, and a little rhapsody is not out of place.

Greek literature and Greek art is forever dying and forever coming to life again and giving life to art everywhere. Greek tragedy in all its conventions is quite alien to the modern stage. There is the fixed stage and unchanging scene. There is the limited number of speakers, usually



EDITH WYNNE MATTHISON AS ANTIGONE IN THE "ANTIGONE" OF SOPHOCLES.



THE CHORUS IN "THE TROJAN WOMEN" OF EURIPIDES.

two at a time. The long speeches precede and succeed the line-for-line dialogue in rather a mechanical fashion. The plot is far simpler than suits modern tastes and is already well known to the spectators. The intimate connection of the drama with religion, very real to the Greeks, is unreal to us. The strangest feature, however, the most conventional and the least dramatic, is the chorus made up of fifteen persons. Greek tragedy was a song before it became a play, and if the chorus was difficult to dramatize, it still achieved great effects and was essential.

Last year the Bennett School presented *The Trojan Women* of Euripides in the translation of Gilbert Murray. *The Trojan Women* has, properly speaking, no plot at all. It is a pageant, or

rather, a procession of figures which present the tragedy of war. Indeed, it has been thought that Euripides wrote the play as a protest against Athenian imperialism. Every aspect of war is shown in its effects upon womankind. It was a subject and a treatment dear to Euripides. Aristotle called him most tragic, and plot or unity of action was a small matter to Euripides if only he could get his emotional reactions. A woman's heart was the chosen object of his tragical dissections. Every type of love, lawful or unlawful, mother, sister, wife, daughter, came under the scalpel of Euripides and was set out in red quivering horror before his audience.

The Trojan Women has its only unity in the heart of the aged Hecuba. That heart is the background of Poly-

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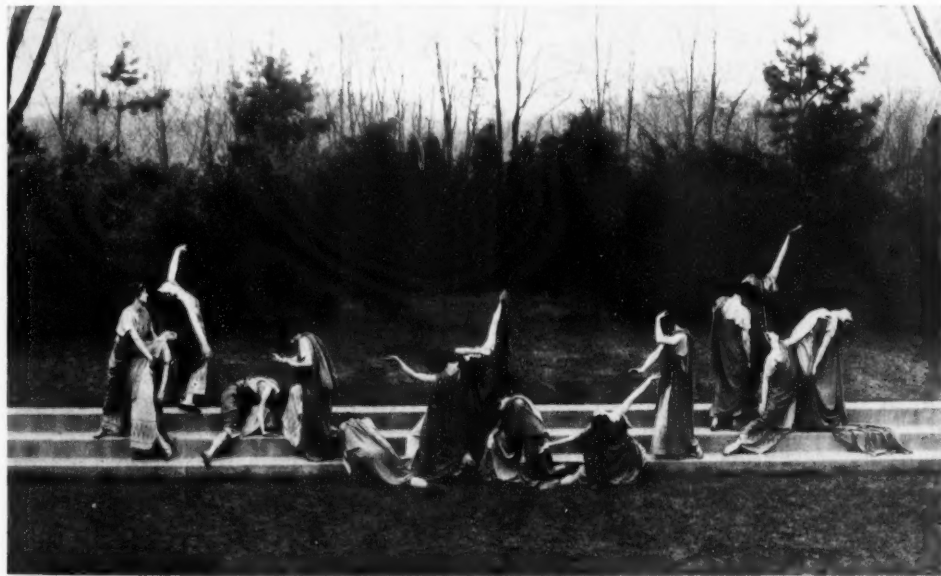
xena's sacrifice, of Cassandra's futile and ironic marriage hymn, of Andromache's matronly lament, of Helen's illusory and perhaps cynical apology, and of the death of Hecuba's grandchild, Hector's son. The dead child is brought upon the stage to lacerate our feelings. He has been hurled to death from the walls of Troy before the walls themselves go crashing down at the end of the play, while the Trojan women march off to slavery in the wake of Hecuba.

The nature of *The Trojan Women*, devoid of plot, surcharged with emotion, and concerned with the fate of the fallen city, makes the chorus almost a principal character and very nearly as prominent as in the plays of Æschylus. The chorus offered, therefore, a fine field for the display of Miss Margaret Gage's skill in devising and staging suitable dances. Of the music of Mr. Horace Middleton, competent experts

may be expected to speak authoritatively. Amateurs promptly confess that it did not obtrude or call attention to itself, but performed excellently well its function of interpreting the text in apt strains.

Miss Gage's chorus seemed to the writer the best of the five of her production that he has thus far witnessed. Her art has grown with time and experience and study. If one feels inclined to demur against certain movements or particular features, Miss Gage will quote for him instantly a vase or a statue to justify her arrangement. We may not always be certain that the movements of the chorus are just as the Greeks gave them. Without an actual reproduction in music and motion, no one could have that certainty. But at least we have the assurance in Millbrook that the interpretation is not alien to Greek art.

A signal proof of the Greek nature of



ANOTHER GROUPING OF THE CHORUS IN "THE TROJAN WOMEN" OF EURIPIDES.

ART AND ARCHAEOLOGY

Miss Gage's chorus is its direct antithesis in every particular to the modern chorus. The moderns are dominated by the straight lines of the footlights. Millbrook has the circular orchestra with the Dionysan *thymele* or small central altar as its focusing point. The



CHARLES RANN KENNEDY AS CREON IN THE "ANTIGONE" OF SOPHOCLES.

spectators are at all points of the compass and so the dancers are not set constantly in parallels but have freedom in all directions. Modern dancers, for stage reasons, and for ease of drill and performance, divide mathematically and are mechanically symmetrical. Millbrook, with the fifteen in traditional performances, could not, if it would, be mathematical. Even with the Coryphaeus or leader by herself, the chorus still divides into odd sevens. No doubt when Sophocles

crystallized the number into fifteen, he was aware that the odd number would resist easy symmetry. One fine proof of Miss Gage's progress in planning seems to the writer to be her successful avoidance of the mechanical balance of large groupings. She tends always to make her choruses flexible, and they are ever breaking up into groups of various sizes. She does not disdain the beauty of balance, but rigid and strict symmetry is not permitted too much prominence.

The modern dancers are given over to the muscular, the acrobatic, the contortional; they indulge in kicks and handsprings and dives. For that reason, among others, modern dancers are quite nude, yet still they end up perspiring and gasping. There is nothing of the Grecian self-restraint and ease in all that. The old Greeks would probably laugh at such antics, even on the athletic field. Homer had his athletic dancers at the palace of Alkinoos, and Nausicaa had a light game of ball with dancing on the seashore. But around the altar of Dionysus, in a tragedy, the Greeks would not have tolerated so essentially ugly a performance.

Miss Gage at Millbrook holds with Herrick:

*When as in silk my Julia goes,
Then, then (methinks) how sweetly flows
That liquefaction of her clothes.
Next, when I cast mine eyes and see
That brave vibration each way free,
Oh, how that glittering taketh me!*

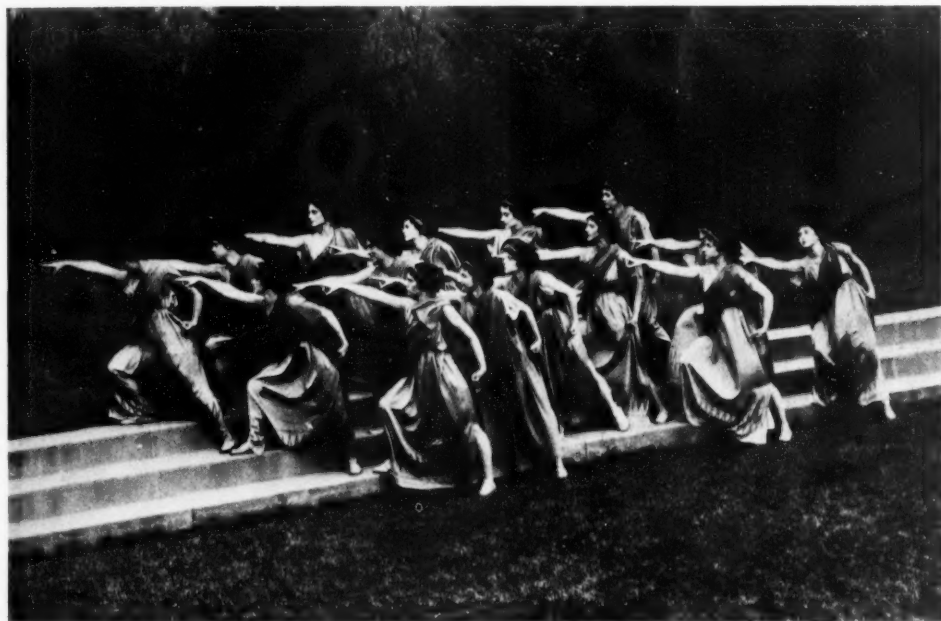
The long, fair robes of Greece enfold her dancers. Believe it or not, there is not one single kick in an hour of dancing. The swift run of joy or fear, or the bound of intenser feeling is all that transiently interrupts the stately groupings and movements and interweavings and tableaux, which succeed

ART AND ARCHAEOLOGY

one another in constant, uncloying variety. Restrained, effortless, no athletic *tours de force*, Grecian, the whole body dancing, arms, head and limbs, not dislocated nor disengaged, but merged into a beautiful whole—that is the Millbrook chorus.

The Greek choral dance was not an end in itself. It was subordinated to

choruses as strictly as Sophocles usually does, it would be easier to appreciate the fine suggestiveness of every move of the Millbrook dances. In *The Trojan Women*, the most dramatic and most pleasing chorus, because so easily followed, was the curse and rejection of Helen after the debate between her and Hecuba.



THE CHORUS IN "THE TROJAN WOMEN" OF EURIPIDES.

an action. It was not directed to an audience to which it was always catering, but it forgot all spectators in the endeavor to give lyrical and choral expression to its feelings. There, after all, is the heart of the Greek chorus. It is itself a spectator of a drama and acts with the other personages, not for them. The one great drawback to a perfect enjoyment of Miss Gage's art is the difficulty of getting to the meaning of the chorus. Did Euripides make the preceding action the subject of his

Miss Gage does not often resort to pantomime. That is popular, but it is not so high a form of art as suggestion. This year, she made the experiment of having her chorus use drapery. It may be questioned whether it is a weakness or a strength. The draperies gave an added touch of color; they served to vary the picture in countless ways and were a striking evidence of Miss Gage's inventiveness. The spectators would surely vote unanimously for the veil-like draperies. Yet it might be urged



CHORUS IN "THE TROJAN WOMEN" OF EURIPIDES.

that their use is distracting and ornamental rather than artistic. The perfect drilling of the Millbrook chorus was evident in the dexterity with which the draperies were used and then disappeared into the costume. One effective but fanciful picture thrilled the spectators when rolled draperies suddenly became ropes to drag in the famous wooden horse. At another time, two draperies acted as sails for the departing galley while moving arms depicted the rowing. Mimicry, however, is never as artistic as suggestion. Mimicry usually represents the external and the material and does not reach the significant happening of heart and spirit.*

Modern group-dancing has usually no meaning. The Greek chorus was full of meaning. Every movement was subordinated to the lyric, which, in turn, was subordinated to the action upon which the lyric was a commen-

tary, making choral what was merely dramatic. Many of the Millbrook spectators, I venture to say, missing the full meaning, do not appreciate Miss Gage's fine art in its entirety. Aristotle has said that the spectator who does not know the *mimesis*, that



EDITH WYNNE MATTHISON AS MEDEA AND CHARLES RANN KENNEDY AS JASON IN THE "MEDEA" OF EURIPIDES.

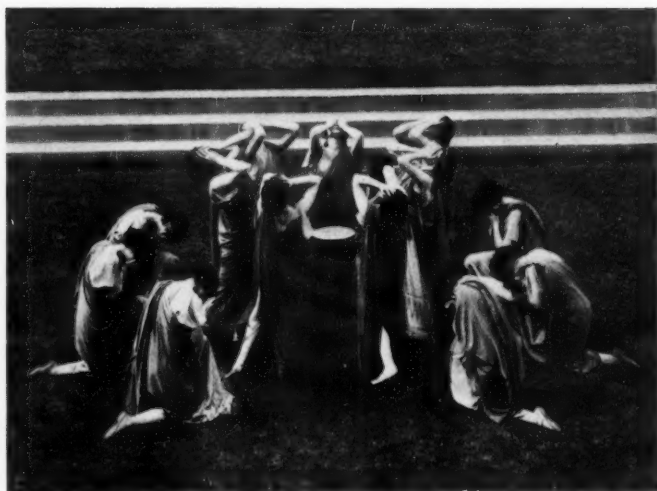
* Miss Gage, kindly commenting on the article, writes: "I thought you might mention in connection with my experimenting with draperies this year, that I was after a sculpture-effect and that my chief reason for doing so was to give rhythmic variety and pattern to the choral dances. On account of the more static and dramatic quality of *The Trojan Women* choruses, I knew there would be little chance for variety in lyric dance-rhythms such as have been appropriate to other Greek plays we have given."

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is, what is meant to be represented, can only admire the technique. He will be as insensible to the artistic ideals as an African native to the good points of a baseball game.

Miss Gage shrinks from printing an explanation or libretto of the chorus for fear her audience would be distracted from the performance. Is her fear well-founded? At any rate, she offers splendid technique for the enjoyment of those wholly unacquainted with the meaning of the lyric.

Besides those mentioned, many other technical beauties could be here developed: the predominance of the curved arms and bodies, with little of the angular rigidity which Greece bor-

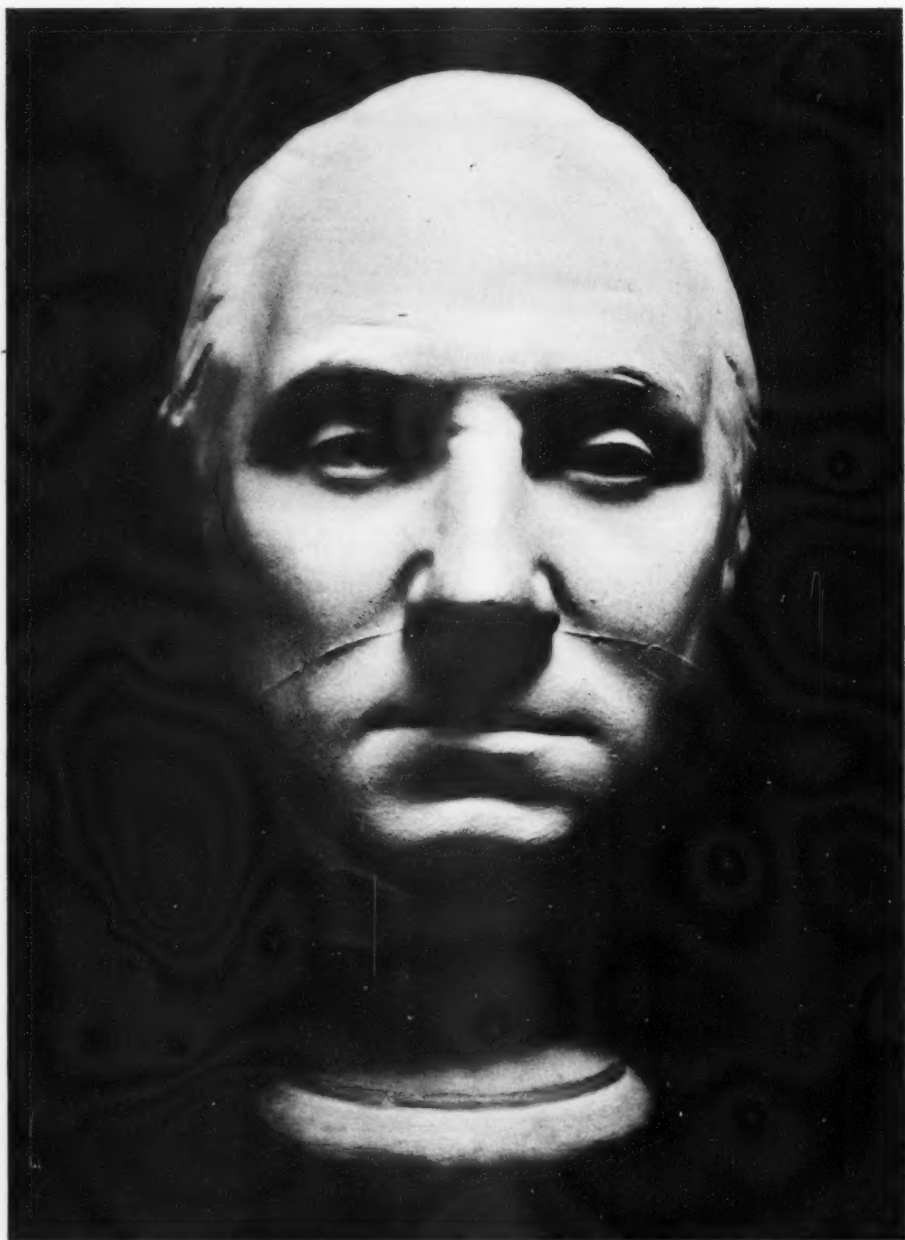


CHORUS IN "THE TROJAN WOMEN" OF EURIPIDES AS PRODUCED AT THE BENNETT SCHOOL OF LIBERAL AND APPLIED ARTS, MILLBROOK, NEW YORK.

rowed from Egypt, but mostly modified; the division of the chorus into what might be called dance paragraphs; the easy and gradual beginning and ending of each

movement; the return to the same position at the close as when out of a living frieze, like the Parthenon's, the chorus moves to its interpretation and then sinks back into the frieze again as though composed of sculptured figures alive for a time; but enough has been said to induce readers to see the Millbrook Drama Festival for themselves with the dramatic interpretations of Charles Rann Kennedy and Edith Wynne Matthison and the choral interpretation of Miss Gage's Greek dances.





FRONT VIEW OF THE LEUTZE-STELLWAGEN-CORCORAN PLASTER MASK.
PHOTO FROM C. POWELL MINNIGERODE, ESPECIALLY TAKEN FOR OUR PURPOSE.

THE LEUTZE-STELLWAGEN MASK OF WASHINGTON IN THE CORCORAN GALLERY OF ART AND ITS CONNECTIONS

By GUSTAVUS A. EISEN AND WILFORD S. CONROW

Dr. Eisen, co-author of the article below, is a research scholar distinguished in natural science and archaeology. In the latter field he has published two important monographs within the past seven years, *The Great Chalice of Antioch*, and *Glass in Antiquity*. Mr. Conrow is an American portrait painter with many portraits of men and women to his credit. He is represented in Cuthbert Lee's recently published *Fifty American Portrait Painters*. He is the author of Chapter XIII, "Accent in the Chalice Art", in Dr. Eisen's *The Great Chalice of Antioch*, the only outside contribution to the text, has written occasional papers on art subjects, and is co-editor with Professor A. Kingsley Porter, of Harvard University, of the late William Henry Goodyear's *Medieval Architectural Refinements*.

ALTHOUGH Washington portraits in the round are numerous, only a few of them are of importance as regards details and proportions for judging Washington's features. The term "in the round" excludes from our consideration all reliefs and medallions, but includes moulded and sculptured masks, heads and busts. The object of the present study is to point to and describe these portraits in the round which best illustrate Washington's features as guides to artists and students who specialize on Washington's appearance at the height of his mental and bodily power, which coincided with the visit of Houdon to Mount Vernon, October 2 to 17, 1785. The portraits under consideration in the present paper are the following:

1. The Pettric-Story-Morgan life mask, by Houdon, now owned by J. P. Morgan, New York.
2. The Houdon clay bust at Mount Vernon, Fairfax Co., Va.
3. The Leutze-Stellwagen-Corcoran plaster mask, now in the Corcoran Gallery of Art, Washington, D. C.
4. The Clark Mills plaster cast head, now in the Corcoran Gallery of Art, Washington, D. C.

The Washington Life-Mask by Houdon.

The mask, made of plaster, occupies the area between the hair on the forehead and the apex of the chin. The upper part of the mask is somewhat pointed, showing here and there impressions of mussed and matted hair, especially at the upper margin and at the temples. When viewed from the back, the margin corresponding to the sides of the forehead is seen to have been scraped off, perhaps in order to permit the mask to rest more securely against a wall; an eyelet inserted in the plaster shows that it has been so suspended. The mussed and matted hair is characteristic of all life-masks, but is never found in masks taken from sculptures, the latter showing the artist's arrangement of the hair strands, as is best realized by comparing this mask with the three other objects considered in this paper. The principal characteristics of this mask prove it indeed a life-mask and not one from a sculpture.

The hair on the eyebrows can be plainly followed on the mask and shows its impressions in the plaster. This would have been an impossibility

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if the original had been a sculpture, in which the smallest details are strands, not individual hairs.

The texture of the skin is seen in several places, showing that the plaster mould had been in actual contact with the skin itself.

The eyes have been opened artificially by the artist, probably in order to preserve their actual appearance and proportions. In opening the eyes all of the original surface of the eye-sockets was destroyed and changed, and now stands out with a greater whiteness than the rest of the face. All this part has naturally lost every trace of skin-texture, as in all sculpture made by hand.

The underside, or base, of the nose shows the two large circular holes in which short breathing tubes had been inserted to enable the person moulded to breathe during the process of moulding.

There are no division marks on the surface, showing that the mould was lifted off entire.

The face, like all life masks, lacks somewhat in the expression of life. This of course is due to the unpleasant position of the head during the process of moulding, when the flesh was sunk in and exposed to the pressure of the plaster. The expression of the face is also changed by the artificial breathing through irritating tubes. Also the necessity of keeping the mouth closed altered the expression of the face.

But with all these drawbacks the life-mask is a startling object of great power, dignity and sympathy, and we can well understand in the contemplation of it how Washington's face in life inspired awe.

A comparison of the mask with the Houdon clay bust shows that the bust was retouched to agree with the mask,

but that the mask is now about one-thirteenth larger than the corresponding face of the bust.

A comparison of the measurements of the life-mask and the corresponding measurements of the Leutze mask shows that both agree to the millimeter. This agreement is due to the intermediary of the clay bust, which was modeled in part from the life mask, but was the model for the Leutze mask. The measurements will be found in the adjoined tables.

Unfortunately the photographs of the life-mask give no real conception of the beauty of the mask, as they were taken in unsuitable light. They give, however, a good idea of the details of the face and their proportions.

The Mount Vernon Clay Bust by Houdon.

The bust of Washington was modeled in clay by Houdon, between October 6 and 12, 1785. Although nowhere recorded, the nearly absolute correspondence as regards proportions between the clay bust and the life-mask makes it evident that Houdon retouched or remodeled the bust after the life-mask, as soon as the latter was made, or soon after his departure from Mount Vernon, October 17, when he left with his assistants, his tools and his work. The face of the clay bust contains, however, much more than the life-mask, especially as regards spirit and life expression, together with many other qualities said to have characterized Washington. The profile of the clay bust is not alone spirited but aggressive, far-seeing, dominating and self-reliant, almost as if the whole world were at his bidding. This is partly due to the circumstance under which the theme was conceived by the sculptor, a moment when Washington indignantly declined a bargain offered by a horse-dealer. In order to em-

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HOUDON'S ORIGINAL CLAY BUST OF WASHINGTON. AT MOUNT VERNON.
PHOTO BY A. T. OLMSTED.

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phasize the disdain felt and expressed by Washington, the sculptor represented the head slightly tossed backwards, thereby giving it a strong impression of life, but at the loss of dignity. There is besides much in this profile that can not be expressed in words, or if thus expressed can not be comprehended without seeing the bust in a favorable light. The photograph recently taken by Mr. A. J. Olmsted is, however, of unusual merit, giving the viewer a better idea of the great beauty and personal qualities of Washington's face and Houdon's art than was ever had before. It fully illustrates the authors' contention that the principal and most important condition in viewing and photographing a sculpture is a perfect lighting, as nearly as possible corresponding to that under which the sculpture was made.

In connection with these qualities, it should also be realized that the bust suffers from certain, perhaps unavoidable, defects. The main one, shared by all clay models, is that the clay has shrunk, in the time-process of drying, about one-thirteenth in size. As this affected the bust from all sides and directions, the distortion is not so serious as might be expected. To counteract such shrinkages in their work, we have been told by Mr. Edward Field Sanford, Jr., a sculptor, who has made a special study of this matter and by whose knowledge we have thus been benefitted, that all sculptors at our time make use of a measuring rod of thirteen inches, but divided in twelve parts, so that each inch in the rod or foot is one-thirteenth larger than an ordinary inch. This of course allows for the subsequent shrinkage. But that Houdon did not make use of such a precautional aid is evident because careful measurements of the

mask and the bust show that they disagree to the extent of one-thirteenth of the whole in every detail. The bust has therefore shrunk according to the natural rule or law from its original life size to its present less than life size dimensions. We have, however, indisputable proof that Houdon fully understood the matter and accordingly provided an infallible record of the original and correct proportions of the bust. This record is found in the face-mould of the clay bust and in the cast made from this mould, the Leutze-Stellwagen-Corcoran plaster mask, the only object which has saved to us in one unit Washington's features and Houdon's art.

Another undesirable feature in the Houdon clay bust is that it has suffered from time and careless handling. The present Director of Mount Vernon, Col. H. H. Dodge, in 1885, found the bust cracked and broken. In places the surface had suffered and peeled off. As a restoration had become imperative, a careful Italian artist in plaster, Mr. Paladini, was engaged, and with marvellous skill and great piety and care succeeded in rehabilitating the object to its present, and probably original, marvellous appearance.

An inspection of the photograph of the bust in its defective condition shows that a large horizontal fissure had opened in the chest. That this fissure tended to throw the head backwards seems probable, thereby increasing the "toss" which some have regretted. The same toss is found in the Richmond full-length statue by Houdon, but not in Houdon's later busts of Washington, of which the Stockholm Museum marble occupies the most prominent place.

As compared with the three other units of the group under our considera-

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tion, it will be seen that the bust is indirectly connected with the life-mask, the latter having served as model for retouching the original clay. But the bust is directly connected with the two other members of the group, both of which were moulded from it, though at very different times. The Leutze mask was cast in a mould taken from the bust when it was yet fresh, while the Mills cast was moulded and cast after the bust had shrunk to its present dimensions.

The Leutze-Stellwagen-Corcoran Plaster Mask.

The early history of this mask is unknown. It was in the possession of the artist-painter Emanuel Leutze (1816-1868) who used it as a model for his Washington in the painting *Washington Crossing the Delaware*. At his death, Leutze gave the mask to his life-long friend, Charles K. Stellwagen. His son, Edward J. Stellwagen, donated it to the Corcoran Gallery of Art. This mask was cast in a mould taken from the Houdon clay bust, now at Mount Vernon, shortly after the latter was made and before it had begun to shrink, and while it possessed the same proportions and dimensions as the life-mask of Washington. As clay models begin to dry as soon as made and as they begin to shrink as soon as they begin to dry, we must conclude that the mould from which the mask was cast was made at Mount Vernon before the bust was taken to Philadelphia by Houdon. The mask could have been cast in the mould at Mount Vernon or at any time afterwards as long as the mould was preserved.

The mask possesses the following characteristics:

It is made of plaster, and cast in a mould which consisted of three differ-

ent parts, two upper—right and left of the median line down to the tip of the nose—and one lower covering the area between the tip of the chin and a horizontal line passing through the tip of the nose.

The top and sides of the forehead are margined by traces of a fringe of hair, corresponding in details to the same parts in the Mount Vernon clay bust by Houdon.

The proportions of the details correspond to those of the life-mask, but differ from those of the clay to the extent of one-thirteenth in each direction. This proves that the mask was made in a mould taken before the clay bust had begun to shrink. And it is this fact which gives to this object its unusual importance.

The Leutze mask and the Houdon life-mask are the two objects which have preserved to us the dimensions of Washington's face.

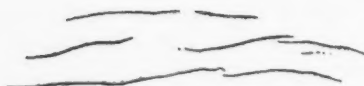
The Leutze mask differs from the life-mask in that it, in addition to the likeness of the life-mask, also possesses the life and spirit infused into it by the art of Houdon. In the latter properties the life-mask, as we have pointed out, is lacking, the eyes alone having been added, but the rest of the face was left undisturbed.

The Leutze mask reflects the clay bust as it *was*. Mills' cast head reflects the clay bust as it *is*.

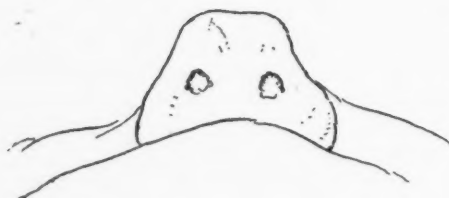
Clark Mills Plaster Cast Head.

A plaster cast copy of the Mount Vernon clay bust of Washington by Houdon, including the head proper without neck and chest. The measurements show that this head was taken from a mould made when the Houdon clay bust had reached its present state of shrinkage and drying. From letters of Augustine Washington

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1. THE WRINKLES IN THE FOREHEAD.



2. BREATHING TUBE HOLES IN BASE OF NOSE OF LIFE MASK.



3. SEE TABLES ON PAGES 72 AND 74 FOR MEASUREMENTS.

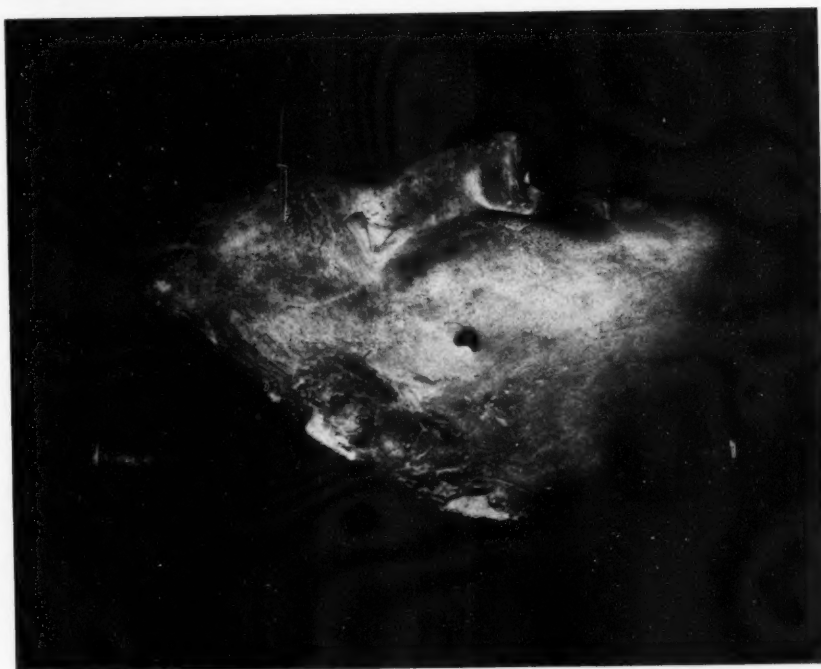
and other contemporary correspondence it is known that Mills made the cast in 1853 during his visit to Mount Vernon for that very purpose. The Houdon clay bust at that time was in better condition than it was in 1885 when Col. H. H. Dodge became the Director of Mount Vernon and found the bust much deteriorated from age and lack of care in handling. It seems quite probable that the greater part of the deterioration was due to the rough usage the bust suffered when it was moulded by various sculptors for the sake of procuring a model or models for their own works. The great importance of this cast is that it was made before this deterioration reached its climax. From the mould taken by Mills several busts were produced, one, finished by Mills at Mount Vernon and donated to Mr. Augustine Washington, the owner of the place at that time, is yet preserved there. Another plaster bust was a few years ago in the Harri-man National Bank's vaults, in New York. But the one described in this paper is in the Corcoran Gallery of Art, Washington, D. C. Mills followed this model in his equestrian statue of Washington now in Washington Circle, Washington, D. C., unveiled in 1860.

The Wrinkles in the Forehead.

The wrinkles in the foreheads of these masks and casts offer interesting means of determining their relationship. In the original life-mask they are four in number, but the two lowest—immediately above the eyebrows—almost meet in the median line, so that they appear at first sight as one. The tips, however, overlap, the one to our left being slightly higher. The two upper ones, horizontal but slightly sigmoid, are separated and distant from



THE LEUTZE-STELLWAGEN-CORCORAN PLASTER MASK, CAST IN A MOULD TAKEN OF THE HOUDON CLAY BUST SOON AFTER IT WAS MADE, PROBABLY BY HOUDON HIMSELF, OR UNDER HIS SUPERVISION.



LIFE MASK OF WASHINGTON BY HOUDON. J. P. MORGAN COLLECTION.

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each other in the median line, about one inch or so.

In the two other casts and in the Houdon clay, the wrinkles are alike but differ from those in the life-mask, especially as regards position. The lowest wrinkle is short over the eye to the left and is not continued across to the right. Above is a short central wrinkle and above this two others, one short to the left and one far to the right, all the wrinkles being short and straight. As two of these casts are from the Houdon clay it is evident that Houdon did not follow the life-mask as carefully as he might have done if absolute correctness had been his aim.

Comparative Measurements.

Using the old rule of thumb adage, that seven and one-half times the height of the head equals the height of

a well-proportioned man, both the Houdon life-mask and the Leutze mask indicate that Washington's height was $251 \text{ mm.} \times 7\frac{1}{2} = 1887.5 \text{ mm.} = 74\frac{5}{16} \text{ inches} = 6 \text{ feet } 2\frac{5}{16} \text{ inches.}$

Allowing for the *expansion* of plaster of paris in setting, which Mr. Edward Field Sanford, Jr., states to be about $\frac{1}{8}''$ to a foot $= \frac{1}{96}$, $.774''$ should be deducted from the above to arrive at Washington's height minus shoes and stockings, giving us $73.539'' = 6 \text{ feet } 1\frac{1}{2}''$ approximately.

On the other hand, the Mount Vernon clay bust and the Clark Mills plaster head, being 229 mm. from chin to top of head, give us Washington as a man about $5' 6\frac{1}{16}''$ tall [229 mm. $\times 7\frac{1}{2} = 1717.5 \text{ mm.} = 67\frac{5}{8}'' = 5' 7\frac{5}{8}''$, minus correction of $\frac{1}{96}$ (.704'')].

Washington himself was reported to have stated that he was 6'2'' in his

Measurements in Millimeters	I. Houdon Life Mask	II. Leutze Mask	III. Mills Head; Houdon Bust
Chin to top of head.....	251	251	229
Width of cheek bones.....	161	161	146
" " temples.....	148	148	135
" " frontals.....	135	135	126 +
" " brow.....	133	133	124
" " upper Nose, eye glass clip.....	24	24	21
" " between eyes A.....	35	42	35
" " " B.....	71	71	64
" " " C.....	103	103	95
" " " D.....	91	91	85 slurred
" " " E.....	134	134	125
" " " F.....	101	101	94
Bridge of Nose.....	18	18	14
Nostrils.....	45	45	40
Mouth: Arv.....	53	53	46
" Brv.....	66	66	61
Depth: eyebrow to back of head.....			203
" end of nose " " ".....			232
" mouth to " " ".....			221
" chin to " " ".....			229



THE MILLS PLASTER CAST HEAD TAKEN BY MILLS FROM THE HOUDON CLAY BUST AT MOUNT VERNON ABOUT 1853.

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Measurements in Millimeters	Houdon Life Mask	Leutze Mask	Mills Head Houdon Bust
Chin to incisor fossa of mandible.....	28	28	23½
" " lower lip (median).....	43	43	38
" " mouth.....	46	46	41
" " upper lip.....	51	51	46
" " bottom of nose All.....	72	72	67
" " nostrils Bi.....	71	71	66
" " " Ci.....	76	76	70
" " " DL.....	91	93	86
" " " Al.....	106 right 101 left	106	98
" " lower lid, right eye.....	120	120	110
" " " left.....	120	120	110
" " upper lid, right eye.....	130	130	120
" " " left.....	130	130	120
" " top upper lid, right eye.....	140	140	128
" " " left.....	137	137	126
" " bottom eye brow, right.....	147	147	135
" " " left.....	147	147	135
" " top eye brow, right.....	153	153	140
" " " left.....	155	155	140
" " first wrinkle, right.....	157	157	147
" " " left.....	161	161	150
" " second wrinkle, right.....	167	167	154
" " third wrinkle, median.....	173	173	160
" " hair.....	205 about	205 about	188

best years. As men are usually measured fully clothed, there is evident agreement between this contemporary statement and our estimate of Washington's height calculated from the head-height of two of the portraits in the round here studied. From both of them can be deduced with close accuracy the height and other bodily dimensions of Washington. Conversely, both must represent, with closest approximation, the true size of Washington's head and features. They should be the basis of study by all artists to whom these facts may be of value.

Conclusions.

Houdon's clay bust of Washington, now at Mount Vernon, was begun October 7, 1785, and probably finished as far as it could be done without a life-mask. The making of the life-mask was delayed until October 13, because

of lack of plaster of paris, which had to be made on the spot. Houdon must have been in doubt if indeed the life-mask could be made at all. When finally made, October 13, the clay bust was retouched and accommodated to the mask. Originally the clay was about one-thirteenth larger in every direction than now. Its shrinkage was caused by drying. Houdon took a plaster mould of the clay after it had been retouched and from this mould he made one, perhaps two, casts. One of these casts is the Leutze-Stellwagen-Corcoran plaster mask, which thus represents the appearance of the Houdon clay at the time it was made. The true physical dimensions of Washington's face are therefore preserved in the life-mask and in the Leutze mask. The intellectual and spiritual qualities of Washington can best be deduced from the Houdon clay and the Leutze mask. The life-mask in the J. P. Morgan Col-

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lection is a genuine life-mask with traces of skin texture in many places. The skin shows no pock marks. The eyes were artificially reopened by Houdon as a record of their appearance. In this operation Houdon followed closely the life-mask, but owing to the sculptor's simplifications in modeling the inner angles of the eyelids in the region of the *lacus lachrymalis*, there is

a difference to the extent of seven millimeters in the distance between the eyes, which in the Leutze mask is 42 mm., but in the life-mask is but 35 mm., the latter being correct.

The Leutze mask shows the proportions of the Houdon clay as they were originally. The Mills cast shows them as they are now.

THAT AMPHORA AND THE DEATH OF PLINY THE ELDER

(Concluded from page 55)

One cannot know. Perhaps there was found some body; the workmen had believed it was that of Pliny and carried to his nephew the news that it had been found. Pliny the Younger wrote at once the first letter to Tacitus: but the ones sent to the locality to take it away and render it funeral honors having realized the mistake, the cavity was refilled.

It is certain that Pliny the Younger in his other letters speaks no more of the body of his uncle and does not confirm the having been able to refind it. The consular personages sent by the Emperor Titus to succor the ruined inhabitants say nothing of the discovery of the body of Pliny.

"None so blind as they who have no wish to see," and when—if ever—did over-passed Position forgive a former suppliant for having done the deed of brilliant indiscretion? If dignified and

serious Don Gennaro still lives and possesses (as he did a quarter-century ago) the old man's cranium and rings, his table-silver, the bronze-tipped ends of his litter and his admiral's sword, the archaeologically eager Present may possibly look and listen and requite by justice long-deferred.

And, archaeology apart, has not Don Gennaro done a gracious deed for history, for science, for literature, in eliminating that coward's story to a perturbed young student-nephew and showing us the brave old Roman, famous in the service of his country and the earth's great store of fact, dying calmly, even though in physical pain, untroubled by the horrors of desertion in the midst of doom, unconscious of all but the living friends he had come to save and the loving-kindness they returned?

WHY DO WE CREATE ART?

By HENRY RANKIN POORE

"If the passion for creation be not accompanied by the critical spirit it will surely waste its strength."—Oscar Wilde.

THE answer is simple; it is because we wish to communicate, a desire inborn in every living being. It commences early and is ever with us, but it wanes as our faculty for expression weakens and in time leaves us impotent.

This, of course, necessitates, first, that what we wish to communicate is communicable; second, that we have the power to communicate with the means at our command; and third, that what is to be communicated is worth while to the person who receives the communication. The last point is added as a hint to such users of art's material as are satisfied to communicate to themselves alone. In literature I know of but one adventurer—Gertrude Stein—who was willing to set down a jumble of words she alone could understand; but in graphic art there are those who have tried it and offer plausible reasons for producing art directed to their own comprehension, with perhaps a willingness that this may be shared by others.

The individual acceptance of any form of art must naturally be based on its appeal to us, not upon its purpose. The aim of the artist may be largely to please himself. Do we necessarily care for this pleasure a man may take in pleasing himself? Unless his thought is worth while as communicable or even pleasurable to us as a novelty, what of it! That someone tells us we ought to like it can not produce the pleasure the work has failed to elicit.

Said John Cotton Dana, the most brilliant librarian that America has produced, after he had been placed at

the head of the new museum of Newark, New Jersey: "I don't know what this new art stands for or is trying to do, but I buy it because I think I ought to." Here, then, is a perfectly honest confession of an unusually intelligent layman, who ventures to state over his own signature that he is willing to surrender his personal judgment to the keeping of someone else. May not this be the attitude of other museum directors and collectors of art who are willing to acquire the latest thing because they think they ought to?

We create art that it may represent for us a sentiment which nature or the imagination imposes upon us.

To discover the moving power which has produced the art of the various civilizations of the world it is only necessary to view those arts amid their present surroundings. The Sphinx and the temples of Thebes and Karnak stand as mute sentinels persisting in the guardianship of a lost faith, and from the Taj Mahal to the dismantled temples and the marvelous sculptured monoliths of Yucatan, one may catch the rebuke which speaks from the grandeur of a former day to those who now merely stare in wonderment and are impotent to continue the tradition. Can one look at either the existing achievements or these ruined miracles of a lost civilization without the conviction that by only one ruling emotion could they have been wrought, and that is faith; not only faith, but a passionate faith? Can we doubt for a moment that the impetus of the Renaissance came through the faith

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inspired by Christianity, that the *grade* of endeavor in this was the criterion set for the other contemporary works of that period? Whether pagan or Christian it matters not; the will to great achievement came through a living faith in something. If we ask what is the matter with art today, we may find the answer in the fact that we lack a dynamic faith; we therefore lack a subject able to inspire our greatest effort. As the inspirational worth of a subject diminishes, the product, as art, diminishes. The preëmption of the faith-impelling motif of Christian civilization, by the old masters, has left the artists who followed only a lessening enthusiasm for the subject lacking this. Great art has always been expressed through a great subject.

It is the misfortune of art today that we imagine the mine has been worked out, that there are no minor leads to be traced from the main lode. This, however, being acknowledged, how easy has it been for the "leaders" to tell us that art, instead of being a big thing, is, after all, today only a little thing, reduced in the final analysis to a dozen different ways of saying a thing. However interesting it may be to receive a message on a silver platter held by a liveried lackey, the aesthetic touch is but a passing gratification compared even with that message dropped in our lap by a hurrying postman. For what really holds us is the message itself and what excites in us concomitant pleasure is the manner, the form in which it is conveyed; for "form is the manner of art". The shifts and vagaries of the latest trend are concerned almost exclusively with the *how*, an unconscious acknowledgment that they have nothing of importance to say.

The retention of great art or its revival narrows itself down for us in this

latter day to what may be produced through sculpture or heroic painting, by which I mean that which contains a national or religious appeal. The religious appeal need not necessarily be of that order known to the Quincecentists; it may be quite of today's kind and yet contain the spark of religion. It may express the brotherhood of man idea, and in that a truly moving faith may be inspired. It is the thesis of Tolstoy. It seems to me logical that the worthiest efforts of literature and painting should be this. But we may go further and see in the opportunities of patriotism, with its varied unfoldings of national service and aspiration, a sufficient basis for the deep emotion which art may build on. The great achievements of sculpture today have sprung entirely from this source.

We may as well admit it, the world will never approach the great art of the past for that simple lack of an inspiring cause. Faith in the unseen has been knocked out by the welter-weight blows of a scientific age. The plight of art today may be directly traced to the agnosticism and anarchism of the radical mind. The "unseen" of today are merely fatuous experiments in the subconscious, unredicable by the processes of graphic art.

But lacking a soul-inspiring subject, is there nothing which may serve in its place; something that can be offered to the thousands now assuming art professionally, something which to their minds may *satisfy*, as worth while?

Next to love of God and country there is a love of Nature; but just here let us stop short and consider. The love of Nature has already served that purpose. Art has followed her with such faithfulness as was demanded by Ruskin, and in this devotion much

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more good was secured to the artist than to art.

The recoil from the Ruskin leadership need have been but a partial revolt. Ruskin said so many worthy things and said them so convincingly and sincerely that we may well go back to them and cull the good of it all. The great error of the Ruskin dogma was in holding up Nature for inspection by the microscope. True, he saw another point of view in construction, but he put the former first. We have now come to reverse this and in so doing have pushed Nature farther away, looking at her more fundamentally, summarizing rather than emphasizing. Nature should not suffer in this modern analysis. We might even accord her a greater respect, enthroned upon the buttressed platform of design rather than at so close a range as to examine her with a lorgnette.

There may be denials that subject out of Nature has aught to do with art; that technique or quality too may be quite dismissed and that art will survive. In the abstract this is so, the cook declaring that it is the subtle and very especial flavor of his own which makes the pudding. Without the base of the pudding, however, the flavor may as well remain in the bottle. That phase of modern art which strives to be all spirit, ignoring a foundation in natural fact, offers what is found to be a sauce without the pudding.

Bereft of an emotion, a sentiment, a phase of Nature such as a poet would mark, a yearning to put one's self in touch with the *mood* of a day, an impulse to awaken in a brother man a desire for service to country or kind, modern art looks about in helplessness for a text to talk on, and if she will perform, is offered either the mere shreds of a how-to-do, or a chance to interpret

the esoteric vagaries of the human mind.

If we look for a reason for the barrenness of art of the modern it is emphatically that. It has so little to say.*

Says Alexander Black: "Any theory that sets up a super-art, especially one that affects to despise life, is essentially evasive and dishonest. Logically it should begin with suicide. It is striking on the job—an intellectual sabotage. In a creed acknowledging a living art there is no place for irresponsible ecstasy, but there is room—there is demand—for the uttermost triumphs of expression, for every individual thought and emotion which the common heritage of art-language may carry to mankind. Art will learn that keeping close to life is a condition of survival."

He continues: "We find Mr. Bell asking, 'Why should artists bother about the fate of humanity when rapture suffices?' In other words, it is only by *not* having meaning that form can have significance. I relinquish the task of discussing whether significance without association is a sane proposal."

Says Royal Cortissoz in his *Post-Impressionistic Illusion*: "I must take the risk and state what after careful study I have gathered to be the Post-Impressionistic aim. It is to eschew such approximately accurate representation of things seen, as has hitherto been pursued by painters of all schools, and to cover the canvas with an arrangement of line and color symbolizing the very essence of the object or scene. For some occult reason it is assumed that a portrait or picture painted according to the familiar grammar of art, understood by all men, is

* No reference is made to that large division of modern art which claims for its membership trained technicians who may make use of a simplified formula for the expression of ideas, largely in decoration, and who are as far removed from the Fauve type of "modern" as an Anglo Saxon from a Bantu or a Bunthorne.

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clogged with irrelevant matter. The great masters of the past, to be sure, are not invalidated and they need not be sent to the lumber-room, but their day is done, and with the Post-Impressionists we must slough off a quantity of worn-out conventions before we can enter the Promised Land. The temptation to go deeper into the metaphysics of the subject is not, I admit, very strong, for I do not like to chew sawdust. . . . That is the nubbin of the whole argument. Post-Impressionism as a movement, as a ponderable theory, is an illusion."

The great body of artists, looking at the revolt among their ranks and scanning the departing column winding over the hillock, wave them a cordial farewell, quite convinced that after a sojourn for a while in the desert they will turn up again with convictions such as experience has made practical and with a viewpoint broadened because they have regarded their subject from several essential points of view.

It is not credible that this mutinied battalion is without reasons for mutiny. The validity of these reasons is another matter and is open to argument. For the moment, they believe in themselves, and especially in their leaders. It is the old story of what propaganda will do. The disintegration of the Italian army of the world war comes to mind. No one stops to argue propaganda—he takes it. Let this be augmented by a brass band and it is indeed a strong man who can resist the urge to join the procession, and so long as this stimulation is provided there are those who will keep on marching. But eventually the present *new* will have grown old, when suddenly these faithless pied-pipers will desert, and the throng of treasure-hunters gazing into

the vacant hole of their Treasure Island will wonder why they left home.

But mark you, the search will not have been entirely fruitless. It will have proved an awakening opportunity. "Home-keeping youths have ever homely wits." They have seen new vistas; they have listened to new creeds; they have known freedom, and in sobered thought may be able to sift and utilize these privileges.

Meanwhile, may we not, we still remaining at the feast when most of the speakers have had their say and gone, hear yet some voice of cheer not only concerning the safety of the lost battalion, but of an awaiting victory ahead in a cause which has always commended itself to the most devoted efforts of men. Let us become practical at this point and bespeak for art a purpose.

Those who would elevate art into the rarefied atmosphere of Olympus and know nothing of it but a beauty of form which shall appeal only to their aesthetic sense will surely see its death for want of oxygen. No organism can survive without a purpose for its functioning. The aesthete, associating thus closely with the gods, may taste his ambrosia and sip his nectar while pillowed in the clouds, dreaming dreams of serene aloofness under the belief that those beneath him may mistake him for a demi-god in this company. The mass of mankind, however, especially those in this present age of motion and emotion, are variously moved by the spectacle; some would throw bricks, while others merely call to him to come down, associate with his kind and discard his nectar and ambrosia for red meat. Art to survive must have a purpose.



THE WEST END OF BARE NECKER ISLAND

THE MYSTERY OF THE NORTHWEST ISLANDS

By LORIN TARR GILL

Illustrated with photographs by courtesy of the Bernice P. Bishop Museum of Honolulu.

*"The rain cloud of the south comes,
Comes from Nihoa,
From beyond Lehua,
Rain has flooded the beach."*

THUS sang Kawela Mahunaalii of the lonely volcanic Mokoo Manoo or Bird Island, which lies 150 miles northwest of Kauai in the main Hawaiian group; and, according to the Hawaiian historian Kamakau, there were many other chants and prophecies, making known all the lands of Kahiki.

It is evident that Nihoa, easternmost of those widely separated volcanic remnants, sand-islands, reefs and shoals which extend the Hawaiian chain to the northwest, was known to the Hawaiians before the coming of the Europeans; but, as no traditions referring to Necker Island, lying another 150 miles to its westward, have survived, it is obvious that Necker was

unknown to them or was early forgotten during the last seven centuries.

Yet—and the question is one long pondered by scientists of the Bernice P. Bishop Museum of Honolulu—who were the people who left such extensive evidence of their prehistoric habitation on both Nihoa and Necker?

House- and garden-terraces found on Nihoa, stone images and rows of upright stones placed on platforms on Necker, and utensils and implements on both are conclusive proof that some early culture differing markedly in some respects from the known Hawaiian culture was represented.

Whence did those early inhabitants come—and when?

From the islands of the main Hawaiian group, or from those lying farther to the south?

Were they of the people who have been known since historic times as

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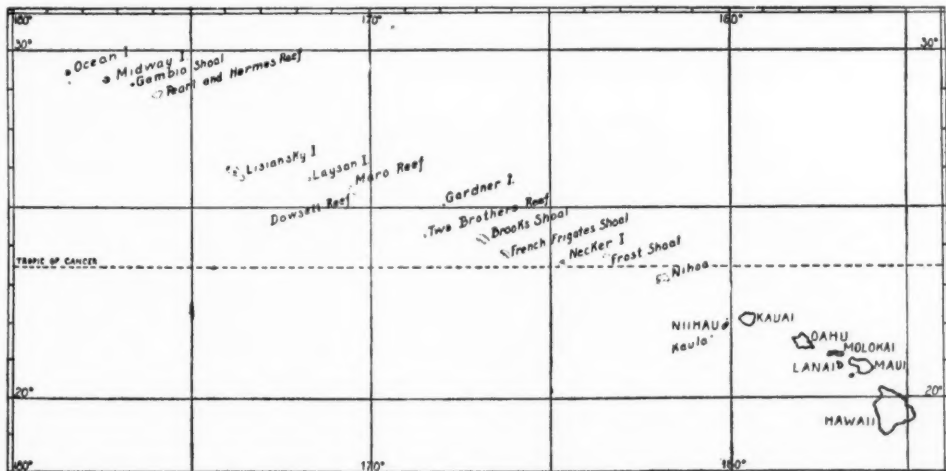
Polynesians, or did they represent quite another racial group in the Pacific?

It was with the hope of solving the problem that when, in 1923, a co-operative expedition was organized by the United States Biological Survey and the Bishop Museum for the purpose of making a complete scientific exploration of the leeward islands, one of its main objects was to record the ruins and collect archaeological specimens on Nihoa and Necker, and also to search for traces of prehistoric visits on the rocks and islands to the northwest. A comprehensive and detailed survey, it was believed, would make it possible to ascertain the cultural relationships of the remains and thus lift some of the obscuring mist enveloping the beginnings of the Hawaiians and the early peopling of Polynesia.

On April 12, 1923, a dozen persons left Honolulu on the thousand-ton naval mine-sweeper *Tanager* for a four months' cruise of the leeward islands, and, during that time, completed the first thorough scientific investigation

of Nihoa and Necker. Another group visited them the following summer and, as a result, a manuscript published by the Museum, written by the archaeologist, Kenneth P. Emory, and based on the notes, maps and specimens which resulted from the *Tanager* expedition and from fragmentary material previously obtained, defines the cultural position of the islands with reference to the main Hawaiian group and Polynesia as a whole and, supported by conclusive evidence from other sources, solves once and for all the main mystery of the northwest islands.

Historical records show that Nihoa was discovered by Captain Douglas of the *Iphigenia* on the morning of March 19, 1879, and that, because of its teeming hordes of feathered creatures, it was named Bird Island. La Pérouse, sailing westward on November 4, 1876, discovered Necker and named it in honor of Monsieur Jacques Necker, French minister of finance under Louis XVI. Nihoa was formally annexed to the Hawaiian Kingdom by King Kame-



MAP OF THE ISLETS NORTHWEST OF THE MAIN HAWAIIAN GROUP.

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hameha IV in 1857; Necker was made a part of the kingdom in 1894.

To persons approaching it from either the east or west, the island of Nihoa appears like a great rock tooth. Nearly a mile long, a quarter of a mile wide and 800 feet high, it rises in a sheer cliff on three sides and slopes steeply down to a wide cove on the fourth. Though there are 150 acres on Nihoa, less than half the land consists of level or gently sloping ground: the last is entirely shaped into cultivation terraces for the growing of sweet potatoes and yams; its most level and sheltered spots are dotted with the ruins of over 30 house-sites; and every suitable cave gives evidence of habitation.

The promontories and summits of the island are capped with rude fishermen's shrines—rough stone altars strewn with pieces of coral. Two burial caves, one containing the bones of an adult male and two infants and the other of four adults, one of them female, were discovered in the bluffs.

Necker Island, Nihoa's northwest neighbor, is about a mile long and 400 feet wide and comprises an area of about forty-one acres. While it is almost as long as Nihoa, it is also much narrower and lower, its highest point



NIHOA ISLAND FROM THE SOUTHEAST.

being only 278 feet above sea level. The crest is either flat or gently sloping to the north bluffs; and the main ridge is easily traversed from one end to the other.

According to geologists, Necker is the remnant of a volcanic cone surrounded by a shoal which marks the position of an adjoining land with an extent of about 650 square miles, yet evidence shows that the island appears today much as it must have appeared when man is likely to have come upon the scene.

The crest of Necker is studded with short rows of upright slabs set on low platforms and appearing, to a vessel skirting the shore line, to be silhouetted against the sky like the teeth of combs. These are abandoned temple sites which Emory has called *marae*, the name by which the structures most nearly resembling them in Polynesia are known; they number 34 and, in contrast, are the few terraces which might have served as cultivation plots or house-



CLEARING THE SITE OF AN ANCIENT PLACE OF WORSHIP ON NIHOA.

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THE FIRST OF THE MYSTERIOUS STONE IMAGES BROUGHT BACK FROM NECKER ISLAND IN 1894. THE THREE LARGER
ONES ARE NOW IN THE BERNICE P. BISHOP MUSEUM, HONOLULU.

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platforms. They belong to one fixed type from which only five vary in any noteworthy degree.

Four low platforms or pavements five to ten feet square were found along the crest of Bowl Hill; but the only unmistakable dwelling-sites on Necker are eight bluff-shelters, accessible large niches with artificially weathered floors on which, in all but two, ashes, beach-pebbles or cooking-stones were found.

Many relics of the islands' prehistoric dead have been removed.

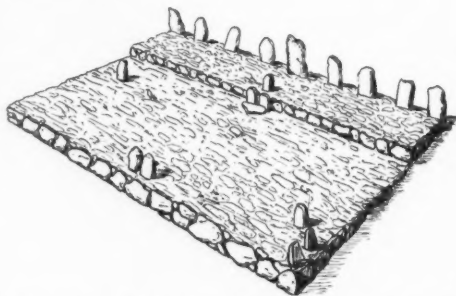
The first archaeological collections were made by the members of the annexation party which visited Nihoa and Necker in 1894—persons who believed themselves to be the first white men to have set foot on Necker. Though others are known to have landed on those lonely shores during the intervening years and to have taken certain of the artifacts and images, no extensive collections were made until the members of the *Tanager* expedition arrived.

Nihoa has furnished various types of stone artifacts, a number of grindstones and adzes, a basalt mortar identical with those found in the main islands, primitive knives or awls, a coral file or scraper for fish scales, four needles of bird-bone and a decayed wooden netting-shuttle. There are about 50 variously shaped stone vessels, a number of specimens of fishing apparatus, a rough tiller of breadfruit-wood made in European form, and part of a wooden bowl. The long bones of the skeletal material discovered indicate that the islanders were not very tall.

The age-old dust of Bowl Cave provided the majority of the specimens found on Necker.

Half buried on the floor lay a beautifully cut boat-shaped bowl. Protrud-

ing from the dust was a curious T-shaped instrument, of the form of a Polynesian bird-snaring perch, but of stone; complete excavation revealed an earth oven, fragments of eight other stone bowls, eight adzes, three sinkers, a hammerstone, a stone awl and a grindstone—all made of the locally available vesicular basalt. There were also the long leg-bones of a human being which appeared to be either a fetish or material to be worked into fish-hooks.



DRAWING OF A NECKER ISLAND MARAE—A PLACE OF RELIGIOUS CEREMONY AND WORSHIP.

The bowls, it is believed, were water-containers; the small adzes were obviously for cutting or carving wood—but where was the wood? Such as is present today exists in meager quantity in the driftwood in Shark Bay; it is evident, Emory says, that the little group of people living on Necker were entirely cut off from timber-bearing islands.

Perhaps the most remarkable discovery on the island was the thirteen basalt images taken from one *marae*—male human figures carved in the same form in a style adapted to wood-carving and most difficult of achievement in the local stone, and proof that rigid conventionalism had settled on the minds of the prehistoric inhabitants. Eight are now in the Bishop Museum

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STONE BIRD-SNARING PERCH FOUND IN BOWL CAVE, NECKER ISLAND.

collection; two are in the British Museum, and three are known from photographs. They range in color from a light to a dark gray, are from eight to eighteen inches in height and weigh from four to twenty-five pounds each.

"About all that Hawaiian and Necker images have in common", Emory states, "are most of the generic characters of the human figures of the rest of marginal Polynesia, excepting Easter Island—the exaggeratedly large head carved with more completeness of detail than the rest of the body, widely stretched mouth, and protruding

tongue, a standing position with flexed knees and heavy lower legs. Their treatment of head and body is akin to Marquesan stone statues and statuettes which are replicas of the wooden images of those islands, indicating that they were like the Marquesan before the latter took on conventional form".

A few structures on Nihoa are very similar if not identical with the Necker *maraes*. In two, particularly, the arrangement of the uprights essentially follows the plan of those on Necker; yet their affinity is rather with the several partly enclosed, platformless Necker *maraes* than with those of that island's ordinary, unenclosed platform type. Nihoa terraces, with rows of dike-prism uprights extending across them, do not exist on Necker; yet the construction of some *maraes* on Necker suggests the same idea and it is probable that they were once similar.

All the types of stone bowls and dishes found on Necker island were represented on Nihoa; even an adze, found in a Nihoa cave, was similar in every respect to those on Necker. Yet at one house-site and at one series of bluff-shelters on Nihoa a quantity of artifacts unearthed were typically Hawaiian, proving the truth of the Hawaiian traditions of contact with the bird island.

It is strange that, elsewhere in Hawaii, platforms or terraces with arrangements of stone uprights, such as are found on Nihoa and Necker, have not been discovered nor are they mentioned in early descriptions. Yet elements of the Necker *marae*, more or less obscured, are found in a Kauai temple form.

Where, then, did the people live who visited Necker Island for the purpose of erecting *maraes* or performing rites upon them?



STONE POT WHICH WAS FOUND ON NECKER IN 1894.

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"The uniformity of the cultural remains on Necker is so striking as to leave no doubt that the island was occupied during a single period," Emory says. "That the occupation was not merely an occasion such as the sojourn of a fleet of canoes is apparent from the large number of *maraes* and

materially altered since man is first likely to have appeared in the Pacific, it seems incredible to suppose the Necker pilgrims came from anywhere outside of the main Hawaiian group.

"As many as 150 persons could have and may have lived on Nihoa, the nearest inhabitable island. Assuming,



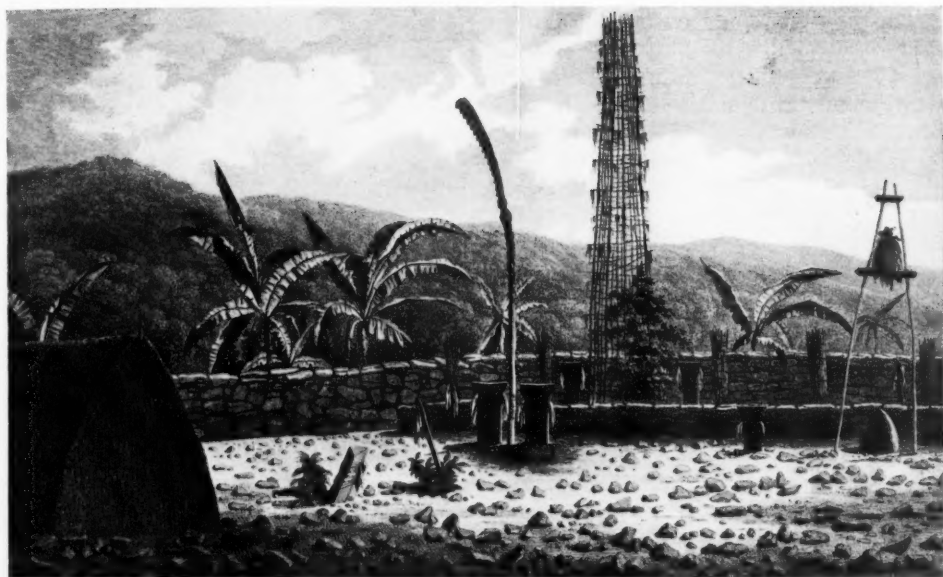
EXCAVATING A BLUFF SHELTER ON NIOHA.

the evidence that all were not built simultaneously.

"The Necker *maraes* outnumber all possible dwelling-sites, two to one. As their type is that of family- and tribally-owned *maraes* in southeast Polynesia, they surely represent a far larger number of people than the island could have supported. Accepting the general conclusion of geologists that the islands of Polynesia have not

then, that the Necker people came from Nihoa, the question of their origin still remains to be answered."

The concentration of many religious structures in one place is not seen in the temple-sites of the main Hawaiian islands, nor have *maraes* similar to those on Necker been found among them; such grouping is normal in the Society Islands. In their uniformity, grouping, features, and arrangement of



A HAWAIIAN TEMPLE IN WAIMEA VALLEY, KAUAI, SHOWING A DIKE PRISM UPRIGHT IN THE FOREGROUND AND THE ARRANGEMENT OF WOODEN SLABS NEAR ONE END WHICH, IT IS BELIEVED, SHOWS ELEMENTS OF THE NECKER MARAE, MORE OR LESS OBSCURED. REPRODUCED FROM A DRAWING MADE BY J. WEBBER DURING THE LAST VOYAGE OF CAPTAIN COOK, 1778.

features the Necker *marae* are remarkably similar to those in the interior of Tahiti and those of the western Tuamotus, and are very dissimilar to Hawaiian and Marquesan structures. Certain parallels between them establish the religious character of the Nihoa-Necker structures with uprights and, at the same time, force the conclusion that the erections are basic Polynesian structures. Indeed, the Necker type of *marae*, so persistent in southeast Polynesia, constitutes by itself almost complete proof of a southeast origin.

"An analysis of the cultural relationships of the other remains formerly preserved by Necker's remoteness and inaccessibility," Emory goes on to say, "reveal a definite connection between Necker culture and distinctly Hawaiian culture, and leads to the conclusion that the elements of Necker culture

lacking in the Hawaiian were formerly present.

"No single class of material is quite so helpful as the adze for pointing out probable cultural relationships in Polynesia," he points out. "This is due to the fact that large series of adzes are available for study from all the larger and many of the smaller Polynesian islands, and to the remarkable tenacity and uniformity of each type once evolved or borrowed."

The class to which the Necker adzes belong is seen to be, from its distribution, a creation of marginal Polynesia, and, in the presence of logical prototypes in the Marquesas and Tahiti, but not in Hawaii, to have been evolved in and introduced from the southeast. The images, too, add considerably to the likelihood of an ultimate southeastern origin of Necker island culture.

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The key to Nihoa cultural relationships is also furnished by adzes. One is a typical Necker product; the others are typically Hawaiian. Thus the conclusion is that the Necker culture was introduced to the Hawaiian islands from southeast Polynesia, probably from Tahiti, and was for the most part displaced or changed by the historic Hawaiian culture on all the islands except Necker. Traces of the Necker culture are discernible on Nihoa, and also to a slight extent on Kauai.

Traditions, too, allude to a profound change in Hawaiian modes and methods of living from a state which, Emory believes, was the Necker culture to that which is now known as Hawaiian. This change took place under the influence of immigrants from the Society Islands who came to the Hawaiian group during the period 1100 to 1300 A. D.

Those two centuries, it is known, witnessed the sudden beginning and abrupt ending of a period of remarkable voyaging between the Hawaiian group and the islands to the south.

According to the historian Fornander, those newcomers to Hawaii regarded the islands as a *Kama na Tahiti*, or child of Tahiti "... a natural appanage of themselves to be taken possession of and reconstructed by them and their posterity. What-

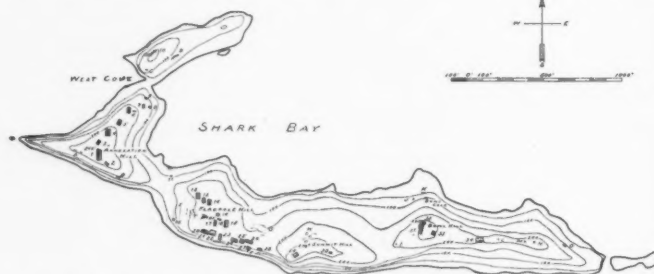


AN OVAL-POINTED WATER BOWL OF NECKER.

ever the conditions in which they found the country, they moulded, re-organized, and arranged everything in their own pattern, and while they with most elaborate care have left us numerous mementoes of their own time and work, they have left us nearly none of their predecessors' . . . "

That the people of the Hawaiian group, whether chiefs or commoners, previous to the period of Tahitian immigration were of Polynesian, or as they sometimes called it, of Tahitian, origin, Fornander believes there is no ground for doubting.

Now, present-day comparative study of traditions and material culture make it increasingly clear that the changes mentioned were due to Society Islands influences. They imply that the early organization was simple in comparison with that brought by the newcomers, and that the temples were simple, open platforms. All the conceptions are in perfect keeping with ancient Tahitian social organization and *maraes*,



MAP OF NECKER ISLAND SHOWING THE THIRTY-THREE TEMPLE RUINS.



THE TEMPLE SITE ON NECKER AT WHICH THE STONE IDOLS WERE DISCOVERED.

Emory says, and with the relationships indicated by the Necker *marae*.

"Therefore, unless or until evidence to the contrary is brought forth," he states, "it seems reasonable to adopt the view that the Necker culture is a pure sample of that prevailing in the Hawaiian islands before the thirteenth century."

The prehistoric culture of Hawaii, then, as well as the historic Hawaiian culture, may be considered Tahitian in origin; and Necker island, by its very inaccessibility and obscurity, has preserved a pure sample of the culture which existed in the Hawaiian Islands prior to the twelfth century of our era.

"It stands with its ruins," Emory concludes, "as a monument to the vigor and zeal of the Polynesians at the time when they were first appearing among the widely scattered islands of

the central Pacific, discovering and colonizing the very last of the fair spots of the earth left for man."



TWO NECKER ISLAND IMAGES WHICH ARE NOW IN THE BRITISH MUSEUM, LONDON.



A VIEW OF THE DECUMANUS MINOR OF HERCULANEUM, SEEN FROM ABOVE. THE WALLS OF THE BUILDINGS HAVE BEEN WONDERFULLY PRESERVED, BUT THE CONTENTS DESTROYED BY THE INTENSE HEAT OF THE LAVA WHEN IT COVERED THE TOWN.

NOTES AND COMMENTS

PICTURES FROM HERCULANEUM

Under the energetic supervision of the Italian Government, the excavations now in progress at Herculaneum are making excellent progress. Already much has been accomplished to divulge the difference between Herculaneum and its neighboring town, Pompeii. The pictures on this and other pages reveal some of the results obtained. Much of the excavation has had to be done with pneumatic drills. When Herculaneum was destroyed by the Vesuvian eruption of 79 A. D., which buried Pompeii under hot ashes and asphyxiated Admiral Pliny (*See Pages 50 to 55 of this issue*), the former city was overwhelmed by masses of pumice, calcined lime, pulverized stone and other material mixed with hot water. This mass, which the modern Italians call *lava di fango*, or "mud lava," engulfed Herculaneum to a depth of about 65 feet, and with the centuries hardened into solid stone. This tufa of volcanic sedimentary rock preserved the houses in an astonishing manner, but proved extremely difficult to cut and remove. As a result, the excavation is a slow and costly process, and it will be many years before Herculaneum is uncovered enough to give an adequate idea of its condition and importance at the time of its sudden destruction.

FELLOWSHIPS FOR HUMANISTIC RESEARCH

It is announced by the American Council of Learned Societies that this year for the first time the Council has decided to award fellowships for research in humanistic studies, notably in the fields of philosophy, philology, literature, linguistics, archaeology and art, musicology and history, especially all branches of cultural and intellectual history but exclusive of those branches that are essentially social, economic and political. Applicants must be citizens of the United States or Canada, or permanently resident therein, and must be actually engaged in the research for which they seek assistance. They should possess either a doctor's degree or its equivalent in training, study and experience. Appointments are normally made in March, and applications should be in the hands of the Secretary of the Committee on Fellowships and Grants before January 15 of each year. Full details may be obtained by addressing the Permanent Secretary, American Council of Learned Societies, 907 15th Street, N. W., Washington, D. C.

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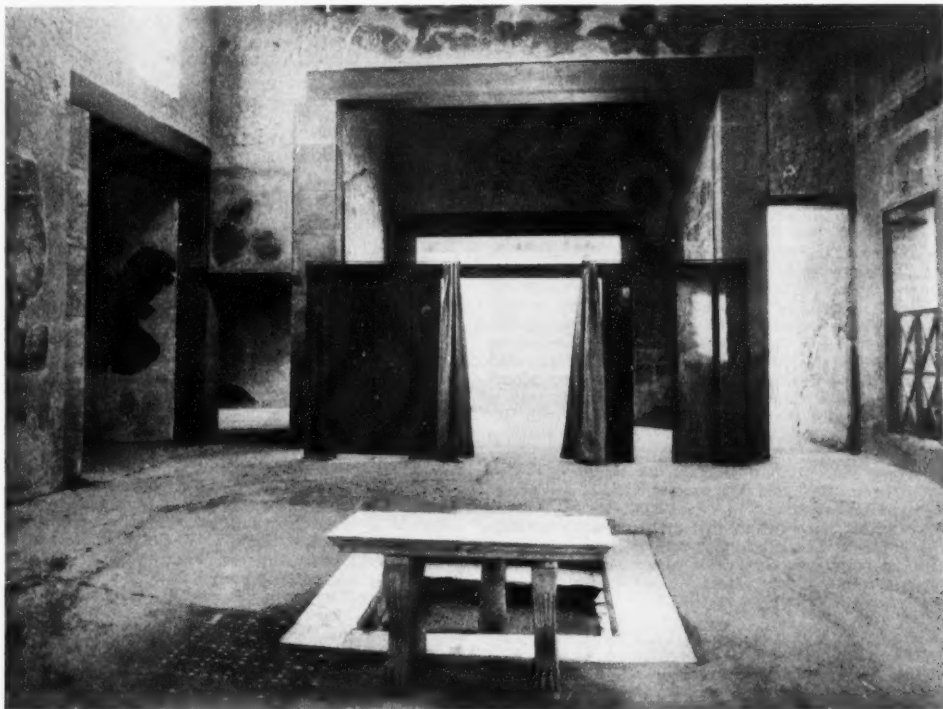
ITALIAN ART AT BURLINGTON HOUSE

When the Italian government arranged to send more than three hundred art treasures selected from nearly all the galleries, museums and private collections in Italy to the International Loan Exhibition at Burlington House, London, it assured the success of the most ambitious and important undertaking the world of art has ever witnessed. The story of the transportation of these priceless masterpieces in itself gave romantic color in plenty; heavily armed guards, mystery as to sailing-plans, the ship stealing away from the dock at Genoa at dead of night, a furious tempest at sea, anxiety all over the world; and then the wireless announcing the safe arrival of a cargo such as Jason never imagined when he sought the golden fleece. Art works of comparable value had not been transported by a single ship since the days when the Romans bore away the loot of Athens and Corinth in their galleys. Before the exhibit opened in January, American collections had been drawn upon also. Messrs. Mackay, Bache, Goldman, Hearst, Morgan, Widener and others permitted their best to make the hazardous journey, sending over canvases by Giotto, Ghirlandajo, Signorelli, Botticelli and Raphael. Perhaps never again will it be possible to see under one roof such an array of the very best that Italian art produced during its most fertile period of genius.

THE AMERICAN SCHOOL OF PREHISTORIC RESEARCH

At the annual meeting of the Board of Trustees of the American School of Prehistoric Research held at Vassar College, December 28, 1929, Professor George Grant MacCurdy of Yale University was reelected Director of the School for a term of two years. With the exception of 1922 and 1923, Dr. MacCurdy has been Director of the School since it was founded nine years ago.

The tenth summer term of the School, under the direction of Professor George Grant MacCurdy, assisted by Mr. J. Townsend Russell, Jr., of the U. S. National Museum, will open in Paris on July 1, 1930. The field to be covered includes Paris Museums, Valley of the Somme at Amiens, Brittany, northern Spain with excavations near Santander, the Pyrenees, Dordogne with excavations at St. Léon-sur-Vézère, and Switzerland. In addition, the students will have special opportunities to do field work in Czechoslovakia under the supervision of Messrs. V. J. Fewkes of the University of Pennsylvania and Robert W. Ehrich of Harvard University. Time ten weeks. Applications for enrollment should be made as soon as possible. For further information, address the Director at the Peabody Museum, New Haven, Conn.



ONE OF THE INTERESTING DISCOVERIES IS IN THE ATRIUM OF THIS HERCULANEUM HOUSE OF THE SANNITIC TYPE, WHERE A CHARRED WOODEN PARTITION STILL SEPARATES THE TABLINUM FROM THE ATRIUM.

ART AND ARCHAEOLOGY

THE NATIONAL MUSEUM AT STAMBOUL
(Special Correspondence of Art and Archaeology)

Stamboul (Constantinople), Nov. 27, 1929.

A short time ago I took a friend to see the National Museum of Antiquities here, which I had not visited for years. I was impressed with two things in particular: one, the rapid growth of the collections and their increasing richness and value, and another, the improvement in the arrangement and management of these collections. An available and usable catalogue is still a desideratum; but we are proud of one of the finest archaeological collections in the world.

We are going through a peculiar experiment now, in the change of alphabet. As yet, even with government compulsion, when it comes to a pinch and a thing has to be done quickly, even the government official will revert to the picturesque Arabic script in jotting down his notes. All matters like titles in the museum collections, registration of passports, courtroom evidence, etc., are perceptibly and annoyingly delayed. There are no textbooks yet printed in the new form, nor any dictionaries save a few vest-pocket affairs gotten up by amateurs.

C. T. R.

[Not until a new generation has passed through the schools where it will have learned the Latin letters, will matters be much easier. It is doubtful if the majority of those visiting the National Museum will be able for years to come to read the titles to collections unless the Latin letters are accompanied by the familiar Arabic. In any event, foreigners studying Turkish will be compelled to learn the Arabic characters, as otherwise all the resources of the Turkish archives would be closed to them.—Ed.]

A PORTRAIT OF PHILIP V OF MACEDON

The Classical Department of the Museum of Fine Arts, Boston, has recently purchased a remarkable portrait-coin, the silver tetradrachm of Philip V of Macedonia, 200-178 B. C. This coin bears on the obverse the head of Philip, bearded and diademed and executed in the best style of the Hellenistic period. The head is undoubtedly idealized, yet, it is possible to imagine from it the features of the real man, whose character and history form an interesting chapter in the declining years of the Macedonian Empire. Moreover, the coin is a document of special value inasmuch as coin-portraits of the kings of Macedonia, with the single exception of Demetrius Paliorctes, are entirely lacking. On the reverse is Athena Alkis, the striding, archaic conception of Athena as warrior-goddess, derived from the earlier Macedonian type of Antigonas Gonatas (or Doson).

As regards preservation, this specimen ranks equally with those in London, Berlin and Paris, which were acquired many years previous to the time when this coin was found in Macedonia.

Announcement has been made by the Master Institute of Roerich Museum, 310 Riverside Drive, New York City, that a Scholarship in Etching to be known as the Joseph E. Reintaler Scholarship will be awarded for this season until June seventh. The classes in

etching are conducted by William Auerbach-Levy. Applicants for the scholarship must submit their drawings at the office of the Master Institute of Roerich Museum, 310 Riverside Drive, from nine to five-thirty.

ANNUAL PRIZE AWARD FOR MOST VALUABLE ACHIEVEMENT IN SCIENCE

The largest single monetary award in America for scientific accomplishment has been created by *Popular Science Monthly* which, beginning this autumn, will confer an annual prize of \$10,000, accompanied by a gold medal, upon the American citizen who has been responsible during the preceding year for the achievement in science of greatest potential value to the world. The award was instituted with a dual purpose—to heighten the interest of the American people in those conquests of the laboratory and the workshop which benefit the entire community, and to focus attention upon the many scientific workers who, without thought of personal profit, toil to better man's control over his physical surroundings.

The award will be bestowed under the auspices of the Popular Science Institute, a research organization maintained by the magazine, of which Prof. Collins P. Bliss, associate dean, New York University, is director.

The prize will be conferred for the first time in September, 1930, and the initial period of scientific accomplishment to be considered will be the twelve months ending June 30, 1930. All scientific workers, professional and amateur, academic and commercial, are eligible.

The Committee of Award is: Dr. Charles G. Abbott, secretary, Smithsonian Institution; Prof. Collins P. Bliss, director, Popular Science Institute; Dr. Samuel A. Brown, dean, New York University and Bellevue Hospital Medical College; Dr. George K. Burgess, director, United States Bureau of Standards; Dr. William W. Campbell, president, University of California; Dr. Harvey N. Davis, president, Stevens Institute of Technology; Dr. Arthur L. Day, director, Geophysical Laboratory, Carnegie Institution; Dr. E. E. Free, consulting engineer; Travis Hoke, editor, *Popular Science Monthly*; Dr. Frank B. Jewett, vice-president, American Telephone and Telegraph Co.; Dr. Vernon Kellogg, permanent secretary, National Research Council; Charles F. Kettering, president, General Motors Research Corporation; Dr. Arthur D. Little, president, Arthur D. Little, Inc.; Dr. John C. Merriam, president, Carnegie Institution; Dr. Robert A. Millikan, chairman, executive council, California Institute of Technology; Dr. Henry Fairfield Osborn, president, American Museum of Natural History; Dr. Elmer A. Sperry, chairman, board of directors, Sperry Gyroscope Co.; Dr. Samuel W. Stratton, president, Massachusetts Institute of Technology; Dr. Elihu Thomson, director, Thomson Laboratory of the General Electric Co., Lynn, Mass.; Dr. Edward R. Weidlein, director, Mellon Institute of Industrial Research; Henry Herman Westinghouse, chairman, board of directors, Westinghouse Airbrake Co.; Dr. Albert E. White, director, Department of Engineering Research, University of Michigan; Dr. Willis R. Whitney, Director of Research, General Electric Co., Schenectady, N. Y., and Orville Wright, co-inventor of the airplane.

ART AND ARCHAEOLOGY

INDIAN ART IN NEW DELHI

(Special Correspondence of Art and Archaeology)

Bombay, April 1.

The work of painting the dome of Committee Room B in the Imperial Secretariat in New Delhi has been finished by Mr. S. Faizee-Rahamin, of Bombay. Seven Indian artists were selected by the Government of India last year to whom certain spaces and domes in the Secretariat were allotted to decorate according to their own methods and ways.

The decoration of the Committee Room painted this cold weather is on the same lines as the dome of the Press Room done by the same artist two years ago, but owing to the awkward shape of the room the designs are varied and many kinds of Indian decorative work appear on the vaults and cornices. The method of painting in tempera is practically the same as that employed in the days of Ajanta and Bagh with a little variation to meet the need of modern times. The colors are stone colors, which guarantee permanency and lasting quality.

The Committee Room has two domes. The smaller one has for its base the top cornice of the larger dome. Under the dome proper are lunettes, caved pendentives, arches and all manner of shapes that give ample scope for different kinds of designs, and Mr. Faizee-Rahamin has fully utilized the opportunity. The smaller, upper, dome is treated by the painting of a symbolic representation of the sun, which spreads its rays of gold in the deep blue of the sky. In the center of this golden orb are written in Arabic *Allahu Akbar* (All Powerful God).

The dome proper is divided into four equal parts, the division being formed by the painting of symbolic fruit- and cypress-trees. In these four sections are represented *Knowledge, Justice, Peace and War*. Each of these groups has a central figure symbolizing the subject, the figures around it forming its connections. The six semi-circular panels contain the six seasons, since, according to the Indian tradition, each season is composed of two months. The portion that crowns the semi-circles and arches and runs below the cornice of the main dome has a lot of floral design. The eight large shapes formed by the meeting arches hold eight floral figures, "Ashta Nayaka's" (eight moods of women) which form a portion of the running border of this lotus design. The cornice and arches are painted to represent the marble inlaid work, which makes a rich and effective accompaniment to the figure composition and the lotus design. The entire work is decorative and keeps to the tradition of Indian art.

R. K. SINHA.

125 TONS OF ASSYRIAN SCULPTURE

Professor Edward Chiera, Assyriologist of the Oriental Institute and director of the University's Iraq expedition, has returned to Chicago and reports the salvaging of an immense mass of relief work, carved some 2,700 years ago on the walls of the courtyard of the palace of Sargon II. One hundred and twenty-five tons of stone from the palace of Sargon, including some of the finest examples of Assyrian sculpture ever recovered, are en route to the University as a result of the first year's excavations.



WORKMEN WITH PNEUMATIC DRILLS, CUTTING AWAY THE STONE ABOUT THE RUINS OF HERCULANEUM.

SHORTER ITEMS

An Associated Press dispatch from Egypt reports that a few months ago a find of twelve parchments (papyri?) and bronze plates estimated to date from early in the first millenium, B. C., was made at Ras Hamra, near Karam, Somaliland. The dispatch further states that twenty-three hitherto unknown alphabetic characters appear in the inscriptions.

Excavations, interrupted by the World War, have again been taken up at Uruk (now known as Warka), southern Mesopotamia, by the German Oriental Society.

Writing on "Mediaeval Churches of Norway" in the November issue of the *American-Scandinavian Review*, Ben Blessum, who lectured a year ago before the Archaeological Society of Washington on a similar theme, presents some very interesting facts and conclusions regarding the "typically Norse *drageslil*, the interlacing band-and-serpent motif . . . on the portals and other parts of the *stavkirker*" or timber churches. He quoted Professor Gustafson as believing that the Norwegians may perhaps have received their inspiration from the Irish, but that in any event, they "soon far outstripped their teachers, and created a Norse design . . . even superior to the Celtic." The article is copiously illustrated. For a discussion of Norse art and architecture in general, readers are referred to another article, also by Mr. Blessum, in *ART AND ARCHAEOLOGY* for December, 1928 (Vol. XXVI, No. 6, pp. 215 seqq.).

BOOK CRITIQUES

Publications of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia. Ur Excavations, Volume I, Al-'Ubaid, by H. R. Hall and C. R. Woolley, Oxford, University Press, 1928, \$15.00. Texts I, Royal Inscriptions, Plates, Transcriptions and Translations, by C. J. Gadd and L. Legrain, Oxford, University Press, 1928.

These three sumptuous volumes contain the results of the excavation of Ur and adjacent sites during the years 1919-1927. This work has been extraordinarily successful in unearthing important remains of the earliest Babylonian civilization. At Tell al-'Ubaid, about four miles distant from Ur, a Proto-Sumerian or Pre-Sumerian settlement and cemetery were discovered that belonged to a period long anterior to the earliest Sumerian historical records. These yielded extensive remains of a chalcolithic culture, especially fine painted ware of a type found also at Eridu in the lowest stratum, at Kish in association with the most archaic writing yet discovered, and also widely distributed throughout Western Asia from Elam to Asia Minor. This pottery has a greenish or yellowish ground-tone and a linear decoration in black. Not only shards but also a number of perfect vessels were found. Although the earliest, this was the finest pottery ever produced in Mesopotamia. These remains lie considerably below the level of the First Dynasty of Ur, and are as old as anything that has yet been discovered in Babylonia.

The most surprising result of the excavations at Tell al-'Ubaid has been the demonstration that the First Dynasty of Ur recorded in the early Babylonian dynastic lists is fully historical. This is given as the Third Dynasty after the Flood. The dynasties that precede it are evidently mythological, and some that follow it contain incredibly long reigns; it has been supposed, accordingly, that this First Dynasty of Ur was also mythical; but now inscriptions of kings of this dynasty have been discovered at Tell al-'Ubaid next above the level of the Proto-Sumerian culture. One of the tablets contains the inscription, "A-anni-padda, king of Ur, son of Mes-anni-padda, king of Ur, has built a temple for Nin-khursag." In the royal lists Mes-anni-padda is given as the first king of the First Dynasty of Ur.

A-anni-padda is not mentioned in the lists, but his father is given a reign of 80 years. It looks as if A-anni-padda's name had accidentally been omitted, but that the years of his reign had been included with those of his father.

If we regard all the dynasties of the lists of kings as consecutive, and sum up the totals, the First Dynasty of Ur will have to be dated as early as 4000 B. C., but archaeologically this seems hardly possible. The inscriptions of the First Dynasty of Ur do not differ materially from those of Ur-Nina and other early rulers of Lagash. Mr. Gadd thinks that they cannot be dated earlier than 3100 B. C. In any case they belong to the very beginning of the historical period in Babylonia.

The most important discovery of the period of the First Dynasty of Ur at Tell al-'Ubaid was the temple of the mother-goddess Nin-khursag. This consisted of a platform—the lower courses of burnt brick, the upper of sun-dried brick covered with plaster—that was approached by a staircase on the south side. In the southeast corner of the platform stood the shrine of the goddess. This shrine was ornamented with the most remarkable series of works of early Sumerian art that has ever come to light. On the platform, around the base of the shrine apparently, was a row of copper statues in the round of standing bulls. These are the oldest metal statues that have ever been discovered. They are lifelike and exceedingly artistic in their execution. Above these was a frieze in copper high-relief of recumbent bulls with the right fore-leg raised, as if about to rise. Still higher up was another frieze of inlay of limestone and shell representing scenes from pastoral life, the leading of cattle out of their stalls, milking, and the straining and storing of milk. The uppermost band of ornamentation was a row of birds in low relief on limestone.

The door of the shrine was flanked by two columns covered with copper, and two covered with mosaic inlay of squares and triangles in white, red and black stone, producing a very striking and beautiful effect. The door-jambs were decorated with projecting heads and fore-quarters of copper lions. These lions had large eyes of inlaid red jasper, white shell, and red schist, and teeth of white shell. Over the door of the shrine stood in all probability a magnificent copper panel in high-

ART AND ARCHAEOLOGY

relief representing the mythological lion-headed storm-bird Im-dugud seizing two stags. All these extraordinary monuments of primitive art had been thrown down in a heap when the temple was destroyed by some conqueror of Ur at the close of the First Dynasty, but the position in which they lay, and the way in which they were attached to fragments of wall, made it possible to determine with considerable probability their original location, and to reconstruct the design of the temple. The discoveries are illustrated in sixty-eight splendid plates that accompany the descriptive volume.

The royal inscriptions discovered in the excavations were numerous and historically important. In addition to those of the First Dynasty of Ur there were inscriptions of the rulers of Lagash from Entemena and Enannatum to Ur-Bau and Gudea, which seem to reveal a control of Ur by Lagash from the first to the third dynasty of Ur. There are also dedications by the kings of Agade, one of which shows that Sargon made his daughter high priestess of Nin-khursag. There are also inscriptions of the dynasties of Isin, Larsa and Babylon. Three hundred and nine texts are published in eighty-one plates, and the companion volume gives transcriptions and translations of these texts with copious indices.

This is the most important contribution to our knowledge of ancient Babylonia that has been published since de Sarzec's *Découvertes en Chaldée*.

LEWIS BAYLES PATON.

History and Monuments of Ur. By C. J. Gadd. Pp. xv, 269. 32 plates. E. P. Dutton & Co., New York, 1929. \$5.

It is nearly twenty-five hundred years since Ur ceased to exist, as the latest document discovered there is dated in the 25th year of Artaxerxes, i. e. 440 B. C. Before that there were at least twenty-five hundred years of brilliant achievement and of remarkably rich life, illustrated by abundant archaeological remains and by a wealth of written records. Most of these were composed in the period with which they deal, beginning with the reign of Mesannipadda, the first king of the First Dynasty of Ur. But the beginnings of Ur go back much further than 3000 B. C. The First Dynasty introduces us to a civilization that is full-grown and refined, and where in some re-

spects signs of decadence are already in evidence. The finds from the royal tombs, such as the golden helmet of Mes-kalam-shar and the head-dress of Shub-ad, appear to belong to an even earlier age, which knew of chariots and of harps, and which had artists of unusual skill and taste. And lastly, at the very dawn of its existence, Ur went through a period characterized chiefly by the use of fine ware with painted decorations in an abstract, geometric style. This is, briefly, the amazing career of one of the oldest cities known to history.

Mr. Gadd's book is, therefore, an exceedingly useful and timely contribution. The author is well acquainted with the archaeological remains of the site, and his knowledge of the relevant written material is unsurpassable, as may be gathered from his edition of *The Royal Inscriptions from Ur* (1928). It is this thorough command of the inscriptional sources that makes the book so authoritative, and that distinguishes it from other similar works. The style is peculiarly appropriate; it makes one often think of a precious antique from which the dust has not been completely brushed off. Since Ur was frequently in the foreground of the history of the land, the book is at the same time a comprehensive review of the history of Sumer, and of later Babylonia.

There is but one item to which the reviewer is compelled to take exception. Gadd is convinced that the makers of the painted pottery, hence the earliest inhabitants of Ur, were Sumerians. He bases this conclusion on the fact that in the Kish area painted pottery is sometimes accompanied by early written documents in a semi-pictographic script, an indisputable, so Gadd feels, Sumerian product. This is, however, very much open to dispute. In the first place, the painted pottery of Kish is quite different from that of Ur and belongs to a later date. In the second place, there is room for considerable doubt as to whether the pictographic tablets are at all Sumerian. Moreover, the painted pottery of Ur is related to similar ware in Elam and in a wide highland zone, where the existence of Sumerians is hardly probable. We must assign the ware in question to a pre-Sumerian population; for such a position there are other weighty reasons, which it is not possible to adduce in a brief review.

E. A. SPEISER.

ART AND ARCHAEOLOGY

Fitzwilliam Museum. Catalogue of the McClean Collection of Greek Coins, Volume III. By S. W. Grose. Pp. vi, 507, plates 249-380. University Press, Cambridge, England. The Macmillan Co., New York, 1929.

This third fat, luxurious volume on the important collection of coins in the Fitzwilliam Museum at Cambridge continues the standard of the first two volumes which dealt with Western Europe, Magna Graecia, and with the Greek mainland and the Aegean Islands. Here are catalogued in detail with good illustrations the coins of the mints of Asia Minor, Farther Asia, Egypt, Africa. The detailed indices of places, mints, regal and other personages, types, symbols, inscriptions, monograms, regal years of emperors, tables of eras, counter-marked and restructed coins, marks of value, occupy pp. 468-507, and are very useful to the student of Greek coins, which are often also works of art. The collection is deficient in early coins of Sardis; in early imperial coins of Antioch-over-against-Pisidia, to which should be attributed many coins formerly assigned to Antioch-on-the-Meander (such as the beautiful coins of Augustus); in coins of Sinope, to which Newell assigns many formerly given to Sidon; in Alexander-coins of different Asia Minor mints; in coins of Mithradates I of Parthia and other issues, but on the whole the collection is representative. There are only two coins of Lepcis Magna, which is wrongly called Leptis Magna.

DAVID M. ROBINSON.

American Architecture. By Fiske Kimball. Pp. 262. 48 illustrations. The Bobbs-Merrill Company. Indianapolis and New York, 1928. \$4.

Art students become so used to reading books based on secondary sources, and so used to a style manufactured rather than matured by the subject matter, that they will enjoy Fiske Kimball's *American Architecture* chiefly because the author speaks from first-hand knowledge and because he writes with the refinements native to early American forms and the eloquence which magical Manhattan suggests. The book is for the general reader, but as usual with works of sound popularization repays with interest readers who come with initial sensitiveness and knowledge.

Early in the volume it becomes clear that new interpretations are to be expected, as developed in monographs by Mr. Kimball and others during recent years. The importance of Gothic forms in our colonial architecture is

an example, or the influence of Thomas Jefferson in the Early Republic period. Modernism in American architecture, however, is too dynamic a development for even Mr. Kimball to handle with more than suggestive clarity. He finds the present period marked by the birth throes of a new style, of classical and functional parentage. In some buildings, as the Municipal Building in Manhattan, the offspring resembles chiefly the classical father, while in the American Radiator Building facing Bryant Park, the functional mother predominates. Only in buildings just riveted has the union produced children partaking of the best qualities of both parents and a new personality begotten. In the Hotel Shelton, New York, classic forms leap in masses, and the miracle of regeneration is completed. To later genealogists must be left the problem of the legitimacy of the offspring of the alleged mother and the romantic style fathered by Richardson and apparent in the works of Goodhue and Saarinen.

WILLIAM SENER RUSK.

Art and Civilization. Essays Arranged and Edited by F. S. Marvin and A. F. Clutton-Brock. The Unity Series viii. Pp. 263. 25 illustrations. Oxford University Press. London. 1928. \$4.75.

This handsomely printed volume, the eighth in the series, is the outcome of the Unity History School held at Vienna in 1923. The lectures, here recast in the form of essays, deal with the history of art with particular reference to the influences that affected it at different periods. Some of these are obvious, such as that of Christianity on mediaeval art and that of Buddhism on the art of the East. Others are more often to question, as for example the influence of magic on art, which G. Elliott Smith exploits (revamping a theory of H. G. Spearing), and that of the wooden Norwegian church on the Gothic cathedral, which is a theme of the veteran Strzygowski. In much that is said (and implied) and the nature of art in general regarding "influences" one feels the lack of an adequately considered aesthetic. The book is valuable, not as being "authoritative," but as a record of the personal views of the contributors on their respective topics. The treatment of the different periods, while summary and not critical in the scientific sense, is in most instances illuminating. Of special excellence are the chapters on Greek art by Michael Holroyd and that on the art of Asia by Lawrence Binyon.

JEFFERSON ELMORE.

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